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IN

CENTRAL ITALY

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PREFACE.

THIS volume forms the continuation of the Handbook of North Italy, and comprises the central region of the Italian Peninsula.

The changes which have absorbed the Papal dominions into the Italian kingdom, the suppression of monastic establishments, the opening of important lines of railway, and the other exceptional causes, have necessitated many alterations in successive Editions. In the present one every effort has been made to bring all information likely to be useful to the traveller down to the latest period before publication; fresh localities of interest have been opened up and described; the historic and art portions of the volume have been carefully revised, and much new matter added; but the transfer still going on of art treasures from the churches to the national and provincial museums renders absolute accuracy unattainable.

The description of the Island of Sardinia is now given in a separate volume (the Handbook to the Mediterranean).

For information relating to Italy generally, and for the time, cost, and best modes of reaching and travelling in Italy, and as to couriers, etc., the reader's attention is directed to the Introduction to the *Handbook for Northern Italy*.

Any corrections of errors, or notices of changes or omissions, will be thankfully received by Mr. Murray, Albemarle Street.

LONDON, 1889.

MAPS, PLANS, AND ILLUSTRATIONS.

	PAGE
Plan of East End, Church of Santa Croce, Florence	34
„ Uffizi Galleries, Florence	66
Venus, Two Statues of	68
Niobe, from the group of Niobe and her Children	72
Plan of Pitti Gallery, Florence	81
François Vase	95
Environs of Florence	102
Map of Florence	*At the end of Part I.*
Plan of Pistoia	122
„ Pisa	134
„ Campo Santo at Pisa	142
„ Lucca	155
„ Siena	*To face* 172
„ Volterra	196
Plan of an Etruscan Tomb in the form of a Latin Cross	200
Plan of Perugia	*To face* 214
„ Arezzo	260
„ Cortona	266
„ Orvieto	271
„ Assisi	279
„ Church of S. Francesco at Assisi	281
„ Falls of Terni	293
„ Ancona	312
Map of Central Italy	*At the end.*

ABBREVIATIONS, ETC.

(*rt.*) right, (*l.*) left,—applied to the banks of a river. The right bank is that which lies on the right hand of a person looking down the stream, or whose back is turned towards the quarter from which the current descends. *rt.* or *l.* applied to a *church* assumes that the traveller enters by the principal door, usually at the W. end. *rt.* or *l.* applied to a *picture* or piece of *statuary*, signifies the spectator's right or left as he looks at it.

Miles.—Distances are given in English miles, unless otherwise stated. The length of the Routes at the head of each are measured in English miles from the first place of departure.

m. = Eng. mile.
kil. = kilomètre.
inhab. = inhabitants.
cent. = century.
Rte. = Route.
p. = page.
pop. = population.
C. and C. = Crowe and Cavalcaselle.
Cic. = Burckhardt's *Cicerone*.
K. = Kugler.
Stat. = Railway Station.
* = To draw attention, and to indicate praise.
fr. = franc.
d. = died.
N. S. E. W. = points of the compass.

Heights above the level of the sea are given in Eng. ft.

Numerals in brackets, immediately after the name of a town or village, indicate its population, according to the last census.

Churches are placed in alphabetical order, with the exception of cathedrals, which are always described first.

In order to avoid repetition, the Routes are preceded by a chapter of preliminary information: and to facilitate reference to it, each division or paragraph is separately numbered.

Each route is numbered with Arabic figures corresponding with the figures attached to the Route on the General Map, which thus serves as an Index to the Book, and at the same time presents a tolerably exact view of the great lines of communication by railway or road.

CONTENTS.

PART I.

INTRODUCTION.

	PAGE		PAGE
§ 1. Passports	x	§ 6. Inns	xiv
§ 2. Money	x	§ 7. Books and Maps	xiv
§ 3. Measures of length	xi	§ 8. Painting	xv
§ 4. Railways	xi	§ 9. Architecture	xviii
§ 5. Diligences, Vetturini, and Excursions on Foot	xii	§ 10. Sculpture	xx
		§ 11. Skeleton Tours	xxiii

FLORENCE.

	PAGE
Plan for seeing Florence in a Week	1
General Information	3
Description of Florence	11
Environs „ „	101
Index	115

PART II.

SECT. I.—TUSCANY.

Preliminary Information 117

The names are printed in **black** *in those routes where the* places *are described.*

ROUTE	PAGE
1. Bologna to **Florence**, by **Pistoia** and **Prato**—Rail	121
2. Spezia to **Pisa**—Rail	129
3. Pisa to **Florence**, by **Lucca** and Pistoia—Rail	154
4. Pracchia to Lucca, by **San Marcello** and the **Baths of Lucca**—Carriage road	163
5. **Leghorn** to Florence, by **Empoli**—Rail	166
6. Florence to **Siena**, by Empoli—Rail	170
7. Florence to Arezzo, by **Vallombrosa** and **Camaldoli**—Carriage road and Rail	188
8. Siena to **Grosseto**, by Asciano—Rail. Excursion to **Monte Oliveto**	192
9. Pisa to **Volterra**, by Cecina—Rail and Omnibus	194
10. Volterra to Siena, by Colle—Carriage road. Excursion to **San Gimignano**	205
11. Siena to Perugia, by **Chiusi**—Rail. Excursion to **Città della Pieve**	208
12. Florence to **Perugia**, by Arezzo and Teróntola—Rail	212
13. Excursion to **Elba** and the **Tuscan Islands**—Steamer	231

SECT. II.—PROVINCES OF CENTRAL ITALY.

PAGE

19. Pisa to Rome, by **Grosseto, Orbetello,** and **Civita Vecchia**—Rail 244
20. Siena to Viterbo, by **Radicofani, Bolsena,** and **Montefiascone**—Carriage road . . 252
21. Florence to Rome, by **Arezzo, Cortona,** and **Orvieto**—Rail . 258
22. Perugia to Rome, by **Assisi, Spello, Foligno, Spoleto,** and **Terni**—Rail 277
23. Perugia to Terni, by **Todi**—Carriage road 296
24. Arezzo to Foligno, by **Borgo San Sepolcro, Città di Castello,** and **Gubbio**—Rail . . . 298
25. Perugia to Città di Castello, by **Umbertide** — Coach and Rail 306
26. Rimini to **Ancona,** by **Pesaro, Fano,** and **Sinigaglia**—Rail . 307
27. Ancona to Foligno, by **Jesi, Fabriano, Fossato,** and **Nocera**—Rail 315
28. Ancona to Fabriano, by **Loreto, Macerata,** and **San Severino**—Rail 317
29. Ancona to Spoleto, by **Fermo, Ascoli,** and **Norcia**—Rail and Carriage road 328
30. Fano to Foligno, by the Pass of **Furlo** and **Cagli**—Carriage road 335
31. Pesaro to Borgo San Sepolcro, by **Urbino** — Carriage road and Rail 338
32. Terni to Aquila, by **Rieti**—Rail 344
33. Orte to **Corneto,** by **Viterbo** and **Toscanella** — Rail and Carriage road. Excursion to **Bieda** 345
34. Viterbo to Rome, by **Caprarola, Ronciglione,** and **Sutri**—Carriage road 351
35. Orte to Rome, by **Civita Castellana** and Rignano — Rail and Carriage road. Excursions to **Nepi, Falerium,** and **Monte Soracte** . . . 355

GENERAL INDEX AND DIRECTORY 363

INTRODUCTION.

1. *Passports.*—2. *Money.*—3. *Measures of Length.*—4. *Railways.*—5. *Diligences, Vetturini, and Excursions on Foot.*—6. *Inns.*—7. *Books and Maps.*—8. *Painting.*—9. *Architecture.*—10. *Sculpture.*—11. *Skeleton Tours.*

§ 1. Passports.

Though passports are not officially required by British subjects in any part of Italy, the traveller is strongly advised to provide himself with a Foreign Office passport, as it will save him a great deal of trouble and annoyance, especially in the less frequented parts of the country, and he will often find a difficulty in obtaining letters at the post-office without one. Passports are easily obtained at a trifling cost on application to Messrs. Stanford, Charing Cross; Lee and Carter, 440, West Strand; Adams, 59, Fleet Street; or other agents.

§ 2. Money.

In Italy the coinage is now similar to the French, the *lira* being equivalent to the *franc:* and the *centesimo* to the *centime.*

£1 = 25 Ital. *lire* = 20 Ger. *marks* = 10 Aust. flor. in gold.
9½*d.* = 1 „ *lira* = ⅘ „ = 40 Kr.

Gold Coins.

	£	s.	d.
Pieces of 100 lire =	4	0	0
„ 40 „ =	1	12	0
„ 20 „ =		16	0
„ 10 „ =		8	0

Silver Coins.

	s.	d.
Pieces of 5 lire =	4	0
„ 2 „ =	1	7¼
„ 1 lira =	0	9½
„ 50 centimes =	0	4¾

Copper Coins.

	s.	d.
Pieces of 10 centesimi =	0	1
„ 5 „ (*un soldo*) =	0	0½

Coins of the old Papal States, bearing the Pope's head, are no longer in currency.

The gold and silver coins of France, Belgium, and Switzerland have precisely the same value in Italy as Italian gold and silver. There is very little gold in circulation, as the Italians are keeping it in reserve at the Bank in case of war. Notes are issued of the value of 5, 10, 25, 50, 100, 500, and 1000 *lire.* Those of the Banca Nazionale are current all over the kingdom,

but local notes should either be refused, or changed before leaving the town where they have been obtained.

Post-office orders can now be sent to Italy at a trifling charge, but the officials at the post-office must be satisfied as to the identity of the payee by the production of his passport or otherwise.

§ 3. Measures of Length.

The metrical or decimal is now the official standard throughout the kingdom of Italy, and the centimetro, decimetro, and chilometro therefore correspond exactly with the centimètre, decimètre, and kilomètre of France.

1 centimètre		=		(0·01 m.) =	0·3937	inches.
3 „		=		(0·03 m.) =	1·1811	„
5 „		=		(0·05 m.) =	1·9685	„
10 „	= 1	decimètre	=	(0·10 m.) =	3·937	„
20 „	= 2	„	=	(0·20 m.) =	7·874	„
25 „	= 2½	„	=	(0·25 m.) =	9·844	„
50 „	= 5	„	=	(0·50 m.) =	1 ft. 6·688	„
75 „	= 7½	„	=	(0·75 m.) =	2 ft. 4·532	„

		Decimètre.	Centimètre.	Eng. feet.	Inches.
1	mètre	= 10	= 100 =	3	3·371
2	„		= =	6	6·741
3	„		= =	9	10·112
4	„		= =	13	1·483
5	„		= =	16	4·854
10	„		= =	32	9·708
20	„		= =	65	7·416
30	„		= =	98	5·124
40	„		= =	131	2·832
50	„		= =	164	0·539
100	„		= =	328	1·079
500	„		= =	1640	5·395
1000	„	= kilomètre	=	3280	10·790

1608·31 mètres = 5280 ft. = 1760 yards = 1 English mile.

1 kilomètre = 0·6213 mile = 1093·633 yards.

The old Roman *miglio* was equal to 1630 English yards. For rough calculation, 8 kilomètres = approximately 5 Eng. miles.

§ 4. Railways.

Railroads have extended rapidly through Italy since the formation of the united kingdom, and various important lines are still in course of construction.

The rly. time is that of the mean time at the meridian of Rome, which is 43 min. fast of Paris, and 52 min. of Greenwich time. The maximum speed even of the express trains (*treni diretti*) does not exceed 28 m. an hour, but they are as a rule fairly punctual. The charge for travelling by the quick trains is ten per cent. higher than by the ordinary trains.

The distribution of tickets at a busy rly. stat. is usually a scene of great confusion, passengers of all classes being mixed up together, and no official standing by, as in France or Germany, to see that proper order is maintained. Children under 3 years of age are conveyed free; for children between 3 and 7 half a fare must be paid. Above 7 the full fare. Luggage will not be received unless it arrives 10 minutes before the time fixed for the departure of the train.

There are separate 1st and 2nd class carriages for ladies, and carriages are provided for those who wish to smoke (*pei fumatori*). In the other carriages travellers are not allowed to smoke, except with the consent of their fellow-passengers. Those who object to smoking have only to point to the notice usually painted on the door—"E vietato il fumare."

Though the rly. fares in Italy are low, the continual charge for luggage makes travelling rather more expensive than in most other countries. Persons are allowed to change from a lower class to a higher class carriage on paying the difference of fare. The charge 1st-class by the quick trains is about 12 c. a kilomètre, and 2nd-class about 9 c. The price of the ticket is marked on each, with 5 c. to add for the tax. Places in a coupé carriage must be bespoken beforehand, and they are charged extra—according to the distance. Carriages with sleeping couches (*coupé a letti*) are a great convenience to those who have to travel through the night. The extra charge is a comparative small addition to the ordinary fare. They are to be found on the great through-lines.

The clerks at the stations sometimes refuse to give change; it is therefore desirable to be *always prepared with the exact amount of the fare.* Italian paper money is now legal tender even on international routes, *e.g.* for a through ticket from Rome or Florence to Paris, London, or Vienna.

Luggage.—Travellers in Italy *are not entitled to any luggage free of charge,* except articles not exceeding 20 kilo. in weight, and 20 × 10 × 12 inches in size. Everything consigned to the luggage-van is paid for according to weight, and a ticket (*scontrino*) obtained for it, which must be produced at the end of the journey. Travellers should examine their luggage-ticket at the time it is handed to them, to see that the destination is properly stated. Luggage by the quick trains accompanying passengers who have through tickets to France or Austria ought not to contain any articles that are liable to duty. If it does, they run the risk of being detained until after the departure of the train.

Articles of luggage may be left at the station, and claimed whenever required on production of the deposit-ticket, for which a trifling charge is made. This is a great convenience, as it enables travellers to get rid of their luggage altogether when stopping for the day in a town, or of all except a handbag with the few necessaries required at the hotel when only spending one night in the place.

Luggage will not be received at the booking-office, or kept for the traveller's convenience in the cloak-room (*in deposito*), **unless properly secured by a good lock and key.** Should any official decide that a trunk or bag is not in a safe condition, he has the right to demand that it shall be sealed up and corded on the spot (50 c.), or to refuse it altogether.

N.B.—For the cost of *through* and *circular tour* tickets from England, and the special regulations as to the *luggage* of travellers holding them, etc., consult the time-tables of the London, Chatham, and Dover Rly. Co., and of the S.E. Rly. Co.

In Italy the best rly. guide is the *Indicatore Uffiziale,* to be obtained at all the rly. stations; price, large edit., 1 fr.; smaller edit., 40 cent.

§ 5. Diligences, Vetturini, and Excursions on Foot.

All the larger towns in Italy are now connected by railway, but in the less frequented parts, and for the districts between the great lines of railroad, the traveller may have to avail himself of the diligences (*diligenze*), which are fairly good both as to comfort and speed; but for ladies, the coupé should be secured. The mail carriages (*corrieri*) travel much faster, but only take 2 or 3 passengers at higher fares.

There are still some roads on which there are no public conveyances, and the traveller must proceed by carriage. In making an agreement with a *vetturino* it is customary for him to give his employer a small sum (*caparra*) as a security for the due performance of his contract; and, whether the journey be shorter or longer, this precaution should *never* be neglected. There are three varieties in this mode of travelling:—1*st*, Taking a seat in a carriage jointly with other persons. These are usually people of the country; and it is a mode of journeying which can only suit a single male traveller, and even he must be one who is not very particular as to comforts. He must of course take his meals entirely at the discretion of the driver, who contracts to furnish board and lodging. His companions are frequently disagreeable; and none of the regulations which prevent annoyance in a diligence apply to these private vehicles. 2*nd*, Hiring a carriage for a party—a very convenient mode of travelling for those who are not much pressed for time. A party of six persons may be conveyed in a very decent carriage, with good horses, and an intelligent and civil driver, at an expense of about 60 francs per diem, going from 30 to 40 miles; and if a return carriage can be met with, for a little less. When a carriage is thus hired, the vetturino will, if required, contract to provide board and lodging; but this is neither needful nor advisable, and the traveller should stipulate that he may go to what houses he pleases. Also *always* sign an agreement in writing expressing the hire, the time within which the vetturino is to perform the journey, the stay he is to make at each place, and the daily indemnity to which he will be entitled in case of detention on the part of the traveller, and *make the vetturino sign the duplicate.* Two forms of such documents, with directions for filling them up, will be found in Murray's *Handbook of Travel Talk*—one for a traveller who engages a single place, the other for a party contracting for the hire of a whole carriage. If the driver gives satisfaction, he expects a *buona mano*, about 3 or 4 francs per diem. Before engaging the vetturino, his book of testimonials should be examined. The 3*rd* mode is for one or two individuals to hire a *calessa* or other small and light carriage, generally for short distances, and for not more than a day or two. This is often very convenient in making out *pieces* of a journey, particularly for the purpose of seeing places where the diligence does not stop, but it is liable to some inconvenience. The vetturini who do these jobs are usually of an inferior class, and will often attempt to play tricks upon the traveller, sometimes refusing to go as far as the intended point, sometimes transferring him to another vetturino, and generally contriving, with much ingenuity, to find a pretext for placing some other companion in the vacant seat.

In some remote parts the only means of communication is by bridle-paths, a kind of drove-road, called *via naturale*, which has been made by going over the same track for ages, and which, though sometimes practicable for carts and for the light carriages of the country, must generally be traversed on horseback. A light country cart with 2 horses costs about 15 francs for the first day, and 10 francs for each day after. Where it is necessary to ride, 3 horses —which are enough for 2 people, one carrying the luggage—will cost about 20 francs a day.

Walking Tours have hitherto not been understood by the Italians, and, owing to the absence of shade on the hot dusty white roads, and the high walls which often intercept all view, a great part of the country described in this volume is unsuited to that mode of locomotion; but great efforts have been made of late years by the Italian Alpine Club to open up such districts as the Apuan Apennines and the mountains about Pistoja, and the Florence section has done much to improve the facilities of approach to, and accommodation to be found in, those mountains, and in the neighbourhood of Vallombrosa, which also offers a delightful field for walking tours.

§ 6. Inns.

In large provincial cities the inns are generally good throughout Central Italy, and nearly on a par with those elsewhere; but at the intermediate stations and off the main routes they are often very dirty, and infested with vermin to an extent of which those who travel only in winter can have no idea. The prices vary in different towns, and sometimes according to the circumstances in which the traveller makes his appearance; but when a railway has reached a town, differences on this account tend to disappear. When off the lines of railway or main road, those who wish tea and coffee in the evening should carry milk with them from the place where they slept on the previous night, as it is often not to be had at the inns on the road. The tea at the smaller inns is generally so bad that travellers will do well to carry their own supply, together with a small metal teapot. In regard to prices, the cost of living at the larger towns has reached about the usual level over the Continent generally. In the country and smaller towns 4 francs a head is the full price for dinner, 3 francs for a bed, 2 to 2½ francs for luncheon, and 1 franc per night for servants; but English travellers are apt to be charged higher, unless their previous experience enables them to resist the overcharge; as a general rule, it *will save trouble and annoyance to fix beforehand the prices to be paid for everything.* The second floor is preferable to the first, and the traveller will do well to remember that on account of the defective drainage in most towns of Italy, it is always better to incur the fatigue of ascending a number of stairs than to sleep on or near the ground-floor. In the smaller towns it would be absurd to expect the comforts and conveniences of great cities: travellers never gain anything by exacting or requiring more than the people can supply; and if they have sufficient philosophy to keep their temper, they will generally find that they are treated with civility.

§ 7. Books and Maps.

In the Introduction to the *Handbook of Northern Italy* will be found a list of works, most of which will be equally useful to the traveller in the Central Provinces.

On painting, the new edition of Kugler's "Handbook," by Sir Henry Layard, is indispensable; Crowe and Cavalcaselle's "History of Painting in Italy" (5 vols.); and Mrs. Jameson's "Lives of the Italian Painters," 1 vol., are valuable books of reference. The traveller wishing for a more portable volume may content himself with "The Cicerone; or Art Guide to Painting in Italy," by Dr. Jacob Burckhardt and Dr. A. von Zahn, translated by Mrs. A. H. Clough. The critical art-student, who wishes thoroughly to enjoy his tour, should by all means provide himself with Morelli's "Italian Masters in German Galleries," translated by Mrs. Richter; London, 1883.

The reader will find in the publications of the Arundel Society many of the finest works of the Umbrian schools, with notices on several of the painters who have so much contributed to their celebrity, from the pen of Layard.

Ruskin's "Mornings in Florence," though not always trustworthy, are striking from their originality and shrewdness.

For the history of Tuscan sculpture the reader is referred to Mr. Perkins' work on Tuscan sculptors, embracing the period from Niccolò da Pisa to Gian Bologna, 2 vols., royal 8vo, Lond., and to "The Historical Handbook of Sculpture," by the same writer, in one vol.

The Italian Government is engaged in a new survey of its Centro-Italian Provinces, and a number of the sheets are now published. The best survey

of the coast-line from Rimini to the Tronto has been given by the Austrian authorities, forming part of their great chart of the Adriatic. Agents in Florence, Messrs. Loescher and Seeber, Via Tornabuoni.

§ 8. Painting.

The **Mosaics** in the Christian Churches are the representatives of painting before its revival by the painters of Siena and of Florence of the 13th cent. Nowhere are they so remarkable as at Ravenna, where they are still as fresh as in the days of Justinian (*Handbook for Northern Italy*). These early mosaics, though generally rude in execution, are astonishing specimens of expression: many of them breathe a spirit of pure devotion, and are invaluable to the Christian antiquary as conveying a perfect epitome of the religious ideas and symbols of the time.

At the era of the revival of the art of painting in Tuscany in the Middle Ages artists were artificers in the strictest sense of the term. They studied their art not in the academy, but in the workshop. The "Arte degli Orefici," the goldsmiths' craft, was the chief school; hence came some of the best artists in all the three branches of architecture, sculpture, and painting. *Brunelleschi, Ghiberti, Orcagna, Luca della Robbia, Masolino, Ghirlandajo, Pollajuolo, Botticelli, Verrochio, Francia, Finiguerra, Andrea del Sarto, Baccio Bandinelli, Benvenuto Cellini, Vasari*, and a host of other inferior names, all were brought up in this trade, which some practised to the end of their lives. Painters were chiefly employed in church imagery and ornaments, as decorators of houses and furniture. The articles which gave occupation to their pencils were of various descriptions. The most costly seem to have been the ponderous well-lined chests called *Cassoni*, in which the *trousseau* of the bride was conveyed to her new domicile, or in which the opulent citizens kept their robes and garments of brocade and velvet, no small portion of their inheritance. Bedsteads, screens, cornices, and other ornamental portions of the rooms, were adorned in like manner. Subjects were often borrowed from the legend or the romance, the illustrations of the popular literature of the age. Here also were exhibited the amusements of the world:—tilts and tournaments, the sports of the chase, and the pastimes of wood and field, were often particularly chosen; and upon such works the most excellent painters exercised themselves. Even under the early Medici, when the altered spirit of the pursuit had rendered painting a profession, it was still talked of as a trade. It was in the *bottega*, the shop, and not in the *studio*, that the painter was to be found. The statues of the Company of St. Luke, or the "Arte de' Dipintori," at Florence, 1386, show that, as in London, they were a mere guild of workmen or artisans. There were the like fraternities at Bologna and at Venice; and all were equally comprehensive, admitting as their members trunk-makers, gilders, varnishers, saddlers, cuttlers; in short, all workmen in wood and metal whose crafts had any connection with design, however remote that might be.

It is only by deviating from the highroads that the traveller can appreciate the works of many of the early masters. At Orvieto, for example, he will have an opportunity of studying the beautiful works of *Gentile da Fabriano*, of *Frà Angelico da Fiesole*, of *Benozzo Gozzoli*, and of *Luca Signorelli*. At Assisi he will find himself amidst those works of *Giotto* to which Dante has given immortality. He will there be able to contrast them with those of his master and great predecessor *Cimabue*, and of the contemporary of the latter, *Giunta da Pisa*. Among the cities on the shores of the Adriatic there is scarcely one which does not contain some work which is an episode in the general history of painting—a link in the chain which connects one school with another, and shows the means by which their filiation was accomplished. The little towns

of Borgo San Sepolcro and Città di Castello may well bear the titles of cities of painters. Borgo San Sepolcro was the birthplace of *Pietro della Francesca*, one of those painters who form an era in art. This remarkable man, whom Sir C. Eastlake (*Quart. Rev.* cxxvi.) has described as "one of the most accomplished painters of his time," was born about 1398. He was one of the first masters who successfully treated the effects of light, and made his designs subservient to principles of perspective. "*Pietro* was the guest of *Giovanni Santi* in Urbino in 1469. His portraits of the duke (then Count Federigo) and his consort Battista Sforza, forming a diptych, are now in the gallery at Florence. A single specimen only of his talents remains at Urbino; but in his native city, Borgo S. Sepolcro, many of his works are still extant. Lastly, this master was skilled above all his contemporaries in perspective and geometry. The most distinguished contemporary painters of Romagna and Umbria are said to have studied under Pietro della Francesca. Among these, *Melozzo da Forlì* and *Luca Signorelli* confirm such a tradition by their works more than *Pietro Perugino*."—*Quarterly Review*, cxxxi. From the works of Pietro della Francesca at Arezzo *Raphael* derived his idea for the design of Constantine's Vision and Victory, in the Vatican; and was probably indebted to him for those effects of light and shade for which the Deliverance of St. Peter, in the Stanza of the Heliodorus, is so remarkable. Città di Castello has still some interesting works by *Luca Signorelli*, and other masters, whose style exercised an important influence on the genius of Raphael. It was in this town that Raphael found his earliest patrons, and four of his celebrated early works were painted for its churches. Siena and Perugia are also remarkable as the centre of two schools of painting, whose influence on the great masters of the 15th cent. is confirmed by their works.

The **School of Siena** is at least equal in antiquity to that of Florence. The prevailing characteristics are deep religious feeling, and a peculiar beauty and tenderness of expression inspired by devotional enthusiasm, differing altogether from that style which classical study had introduced into the more northern schools of Italy. There is no doubt that it exercised an important influence on the great masters of the 15th cent. The patronage of the Republic as early as the 13th cent. encouraged, if it did not create, a society of artists; but "the importance of Siena's share in the very early development of art has become more doubtful since the date 1221 in the large Madonna of *Guido da Siena* in S. Domenico has been regarded as a falsification of a date later by some fifty years."—*Cic.* At the beginning of the 14th cent. *Ugolino da Siena* and *Duccio di Buoninsegna* flourished, and were contemporaries of Giotto. The most remarkable among the early masters who followed was *Simone Martini*, the friend of Petrarch, who dedicated to him two of his sonnets as the painter of the portrait of Laura. He died in 1344; among his contemporaries were his brother-in-law *Lippo Memmi*, *Pietro* and *Ambrogio Lorenzetti*, and *Berna da Siena*. At a later period *Andrea di Vanni*, *Taddeo di Bartolo*, and *Jacopo Pacchiarotto* were the principal artists. The school of Siena afterwards declined, until the time of *Sodoma*, a follower of Leonardo da Vinci, whose merits were so great that he was employed on the decorations of the Vatican and the Farnesina Palaces at Rome. Among his pupils were *Bartolommeo Neroni*, and *Beccafumi*. The last name of note in the Siena school is that of *Baldassare Peruzzi*, although the names of *Salimbeni* and *Francesco Vanni* occur during the latter half of the 16th cent.

The **School of Umbria**, of which Perugia was the centre, may be regarded as the transition from the classical style prevalent at Florence to that deep religious feeling and spiritual inspiration in the art which attained its maturity under Raphael. The oldest painters of the school are *Palmerucci*, *Martino* and

Ottaviano Nelli, Gritto and *Gentile da Fabriano, Matteo da Gualdo,* and *Pietro da Foligno.* In the latter half of the 15th cent. occur *Niccolò da Foligno,* an expressive painter, and *Giovanni Santi. Pietro della Francesca* and *Lorenzo da Sanseverino,* who followed the style of Gentile da Fabriano, were the immediate predecessors of *Pietro Vannucci* of Città della Pieve, called *Perugino* from the city of his adoption, who is the great chief of this school; his immediate master was *Benedetto Bonfigli,* but he probably studied first under *Fiorenzo di Lorenzo.* Perugino seems at first to have combined the manner of these earlier painters with many peculiarities of the Florentine school; and at length, striking out into an original path, introduced that manner, peculiarly his own, which exercised so great an influence on the earlier works of his pupil Raphael. With Perugino may be associated *Bernardino Pinturicchio* and *Andrea dell' Ingegno,* his able contemporaries and scholars; but *Lo Spagna* is considered, next to Raphael, the most eminent of all his pupils. Among the successors and imitators of Perugino are *Giannicola Manni, Tiberio d' Assisi, Girolamo Genga, Caporali, Paris Alfani,* and *Adone Doni.* Giovanni Santi of Urbino, the father of Raphael, is generally referred to this school; and Perugia still contains a few works by Raphael himself, in which the traveller may trace the influence exercised upon his style by the early Umbrian masters.

Of *Giotto's* work in Florence Ruskin thus speaks:—"If there is one artist more than another whose work it is desirable that you should examine in Florence, supposing that you care for old art at all, it is Giotto. You can indeed also see work of his at Assisi, but it is not likely you will stop there to any purpose. At Padua there is much, but only of one period. At Florence, which is his birthplace, you can see pictures by him of every date, and of every kind." . . . . . "From the day" the "little octagon baptistery . . . was finished" at Florence "in the 8th cent., Christianity went on doing her best in Etruria and elsewhere for 400 years, and her best seemed to have come to very little, when there rose up two men . . . who were the effectual builders" of Santa Croce and Santa Maria, and "the two great religious powers and reformers of the 13th cent.—St. Francis who taught Christian men how they should behave, and St. Dominic who taught Christian men what they should think; in brief, one the apostle of Works, the other of Faith. Each sent his little company of disciples to teach and preach in Florence—St. Francis in 1212, St. Dominic in 1220.

"The little companies were settled—one ten minutes' walk east of the old baptistery, the other five minutes' walk west of it. And after they had stayed quietly in such lodgings as were given them, preaching and teaching through most of the century, and had got Florence, as it were, heated through, she burst out into Christian poetry and architecture . . . burst into bloom of Arnolfo, Giotto, Dante, Orcagna. . . .

"Florence, then, thus heated through, first helped her teachers to build finer churches. The Dominicans, or White Friars, the teachers of faith, began their church of St. Mary's in 1279. The Franciscans, or Black Friars, the teachers of works, laid the first stone of the Holy Cross in 1294. And the whole city laid the foundations of its new cathedral in 1298. The Dominicans designed their own building; but for the Franciscans and the town worked the first great master of Gothic art, Arnolfo, with Giotto at his side, and Dante looking on, and whispering sometimes a word to both."—*Mornings in Florence.*

"*Frà Angelico* was, as far as feeling and delicacy went, a far superior artist to most of those who followed Giotto; but, at the same time, that feeling led to weakness in execution. In a room at the Accademia at Florence there is a great number of his pictures brought from various convents and churches, when they were suppressed by the French, and never returned. Among them there are two of the Last Judgment; in one the figure of our Saviour is surrounded

by glory and angels, and accompanied by the Virgin and Saints and Apostles, arranged precisely in the manner, and the same materials are employed, as by Raphael in the Dispute of the Sacrament (in the upper part). In the other there is more beauty in the groups, and agreeableness in the colour; its groups are more varied and full in action, and exhibit great originality of thought. His is a sentiment of beauty, and his the power of blending emotion with grace. His group in the last-mentioned picture, of an angel dragging a sinner from among the blessed, is a powerful display of energy in feeling of the terrible and strong; whilst another group in the same work, of an angel administering to the enjoyment of a good person, is the essence of all that is gentle and amiable. His disposal of drapery is perfectly Giottesque, with great intelligence, truth, and grace; and I should think there could be no doubt that Raphael, in the cultivation of his taste in Florence, drew largely upon his works, as well as upon those of Masaccio and Ghirlandaio."—*T. P.*

Most, perhaps all, of what we would now term the easel pictures of the oldest masters, have been detached from articles of ecclesiastical or domestic furniture; and indeed, before the 16th cent., it may be doubted whether any *cabinet pictures*, that is to say, movable pictures, intended merely to be hung upon the wall as ornaments, without being considered as objects of veneration or worship, ever existed. For a detailed account, however, of the artists of the Florentine school, and for their respective characters and merits, the traveller must be referred to the books mentioned in § 7 of this Introduction.

A class of painting, of a lower grade, now attracting more admiration in England and France than it is worthy of in an artistic point of view, that on earthenware, generally known under the name of Majolica, belongs to the localities of Urbino, Pesaro, Gubbio, Castel Durante, etc. The traveller will find a succinct description of the places of its fabrication and its several varieties in Marryat's work.†

§ 9. Architecture.

The early Christian architecture, avoiding the forms of the pagan temples, chose for its models the ancient Basilicas, which had served during the latter portion of the empire as the seats of the public tribunals. If these buildings themselves were not used for Christian worship, their form and general arrangement were so well adapted to the purpose that they were imitated with slight modifications. The form of the central avenue allowed it to be easily converted into the *nave* or ship of St. Peter, the great characteristic of a Christian church. Even the raised tribune, which was peculiarly the seat of justice, was so well fitted for the seat of the bishop, who might thence, like a true *Episcopus*, look down on the congregation, that the form and title are still preserved in churches which have none of the distinctive characters of the basalica. The most important characteristic of the heathen temple which remained in the Roman basilica was the continuous architrave. This was speedily abandoned, and the columns were connected by a series of arches. The basilica, thus modified and adapted for Christian worship, was perhaps deficient in symmetry and proportion, but the simple grandeur of its style contained the germ of the ecclesiastical architecture of all Christendom. The form was oblong, consisting of the nave and two side aisles, separated by lines of columns or pilasters. From these columns sprang a series of arches supporting a high wall pierced with windows, and sustaining the bare or open wooden roof. At the extremity was the semicircular tribune, elevated above the rest of the

† Marryat's "History of Pottery and Porcelain in the 15th, 16th, 17th, and 18th centuries."

interior for the bishop's seat. In front, between the tribune and the body of the nave, was the choir, with its two *ambones* or stone pulpits, from which the Epistle and Gospel were read. The nave beyond it was divided into two portions—the *aula* or open space where the congregation was assembled, the men on one side and the women on the other, and near the door the *narthex*, for the penitents (a name derived from narthex, a stick with an iron ferule, with which they inflicted penance on each other). One of the aisles (the south), as in the courts of justice, was also set apart for the male congregation, and the other for the female; and after this ancient division of the *aula* and *narthex* was abandoned, an upper row of columns was sometimes introduced into the nave, where a kind of clerestory gallery was constructed for females. In front of the building was the *Quadri-porticus* or fore-court, for the lowest class of penitents, surrounded on the inner side by a covered arcade, and having a fountain in the middle at which the people might wash their hands before they entered the building.

"I have never obtained time for any right study of early church-discipline, nor am I sure to how many other causes the choice of the form of the basilica may be occasionally attributed, or by what other communities it may be made. Symbolism, for instance, has most power with the Franciscans, and convenience for preaching with the Dominicans; but in all cases, and in all places, the transition from the close tribune to the brightly-lighted apse, indicates the change in Christian feeling between regarding a church as a place for public judgment or teaching, or a place for private prayer and congregational praise." —*Ruskin.*

The traveller who is desirous of studying early Christian architecture would do well to proceed in the first instance to Ravenna, where, surrounded by the monuments of three kingdoms, he will be enabled to examine a series of Christian edifices which have scarcely undergone any change since the time of Justinian. See *Handbook for North Italy.*† If the introduction of the dome, and the ecclesiastical antiquities of Ravenna generally, are to be attributed to the patronage of the Eastern emperors, the introduction of the Gothic or Pointed style into Italy may be ascribed in most instances to the connection of the leading towns with the emperors of Germany. The Gothic, however, never attained the purity of that in the churches N. of the Alps; the round arch, as at Siena and in the Florentine loggia, is of perpetual occurrence, the influence of classical examples being always visible. Italian Gothic may best be studied in the beautiful churches of Siena, Orvieto, Assisi, Bologna, and Arezzo. In the 15th century, Italian architecture, in its modern sense, was developed by the revival of the classical orders. In the public buildings and churches of the previous century we discover a disposition to return to the ancient models; and in many of the ecclesiastical edifices of that period the transition from the Gothic to the Roman style is traceable. The new style was thoroughly developed by *Brunelleschi* towards the middle of the 15th cent.; his cupola of the cathedral of Florence, the churches of San Lorenzo and Santo Spirito in the same city, show how the principles of his school his triumphed in so very short a period. His great follower, *Leon Battista Alberti*, gave a fresh impulse to the revival by his noble churches of S. Andrea at Mantua, and of S. Francesco at Rimini, and it was established as the model of Italian ecclesiastical architecture by *Bramante* and *Michel Angelo.*

† The reader who may wish to enter more in detail into the history of early Christian architecture will find an exposition of the subject in Canina, *Architettura dei Tempi Christiani*, 1 vol. folio, Rome, 1846, with elaborate plans and drawings: also in Fergusson's *Handbook of Architecture*, London, 1856, 1862; and Hübsch, *Die Altchristlichen Kirchen*, folio, Carlsruhe, 1859.

§ 10. Sculpture.

The traveller who may desire to trace the progress of sculpture, from the period of its revival in the 13th cent. to that of its decline in the school of *Bernini*, will find abundant materials in the Centro-Italian States. At Bologna (*Handbook for Northern Italy*) he will see in the tomb of S. Domenico, executed in 1265, a grand work of *Niccolò da Pisa*, who there laid the foundation of the Christian department of sculpture. The pulpit at Pisa had been executed five years earlier; while that of Siena, which dates three years after the tomb of S. Domenico, is not inferior as a work of art, and is justly regarded as one of the finest productions of this great master. The tomb of Benedict XI. at Perugia, the fountain in the great square of the same city, and the pulpit of S. Andrea at Pistoia, by his son *Giovanni*, may be classed amongst the next steps of the revival. The great work of his pupil *Giovanni Balduccio*, the shrine of St. Peter Martyr in the church of St. Eustorgio at Milan, is another important monument. At Arezzo, a specimen of equal interest is the tomb of its warrior-bishop, Guido Tarlati, executed between 1328 and 1330 by *Agnolo* and *Agostino da Siena*. Another work of the 13th cent., in the cathedral of Arezzo, is the tomb of Gregory X., by *Margaritone*. Of another class, intermediate between the first masters of the revival and the period of the decline, are the reliefs on the bronze doors, of which Florence, Pisa, Bologna, and other cities offer such interesting examples.

The earliest mediæval sculpture of Tuscany is perhaps to be seen at Pistoja, where a *Maestro Gruamonte* has left several specimens of his chisel. Pisa was illustrated by *Niccolò da Pisa* and other artists of the Pisan school, of whom *Andrea* worked much at Florence; and an impulse having been thus given, the art speedily attained a great perfection. Sculpture with the Florentines, like painting, was a trade, and very frequently connected with some other calling. Very often the sculptors were also gold and silver smiths, or workers in metal. At the head of the Florentine school stands *Andrea Cione*, surnamed *Orcagna* (1326–1389), a corruption of *Arcagnolo*, who was originally a goldsmith. He became an architect, painter, and sculptor. "His works in sculpture, notwithstanding a certain stiffness in execution that pervades them, have great merit. His most esteemed performances are the sculptures on the tabernacle in the church of Or' San Michele in Florence. Orcagna showed great talent in the management of his draperies, preserving considerable breadth in the forms and dispositions of the folds, and so composing them as not to conceal the action of the limbs."—*Westmacott, jun., A.R.A.*

A new era of Tuscan sculpture began with *Donatello*. There has been some discussion as to who was his master, and there are several very able men who flourished just before him, and who led the way. *Jacopo della Quercia*, otherwise *Jacopo della Fonte*, is one of these: he produced the beautiful tomb of Ilaria del Carretto which we see in the Cathedral at Lucca. There were also many Fiesolans of great ability: they were rather a school of stonecutters and workers of ornaments, but they acquired great dexterity of hand: one of them was *Andrea da Fiesole*, who worked with great purity of style. *Donato di Betto Bardi*, better known as *Donatello* (born 1383, died 1466), travelled much in Italy, studying the antique at Rome. "The works of Donatello are numerous, and remarkable for their superior qualities. His conceptions were bold, and his execution vigorous." . . . "It is probable that the somewhat exaggerated treatment which is observable in some of the productions of Donatello, as well as of his contemporary Ghiberti, arose from their desire to avoid the dryness and poverty of form in the works of some of their immediate predecessors."—*Westmacott, jun.* *Filippo Brunellesco* (1377–1446) attempted to rival Donatello, but not successfully, for, much as he excelled in architec-

ture, in sculpture he showed but inferior talent. *Antonio Filarete*, a disciple of Donatello, is principally known as an architect. *Michelozzo Michelozzi* worked with Donatello. *Desiderio da Settignano*, a favourite pupil of Donatello's, who died at the age of 28, was most graceful in his designs, and succeeded most happily in giving to his marble an appearance of softness. *Nanni di Banco* (1383–1421) was a scholar of Donatello, more distinguished for his good and amiable qualities than for his skill: he was, however, much employed. *Antonio Rossellino* (flourished 1440–1480), and *Bernardo* his brother, are most fully masters of all the mechanical portions of their art; but both had merits also of a high order, and Michel Angelo much admired the expression of *Antonio's* countenances and the execution of his drapery. He worked with the utmost freedom: the marble seemed to yield before his hand like wax, and his figures are pervaded by tenderness and sweetness. *Lorenzo Ghiberti* (1378–1455), brought up as a goldsmith, has secured a lasting reputation by his bronze gates of the Baptistery at Florence. He was also a painter, and has left some curious historical writings upon art.

Luca della Robbia (1388–1460) was also a goldsmith. He worked sometimes in metal and marble, but principally in a species of earthenware of his own invention—burnt clay, painted with vitrified colours, and possessing remarkable durability. *Andrea*, a nephew of *Luca*, was exceedingly devoted to his art (1444–1528), another *Luca* and a *Girolamo* followed, all keeping the secret of their ancestor, which died with them. "There is a tradition that Luca della Robbia committed his secret to writing, and enclosed the paper, or whatever it was inscribed on, in some one of his models before he sent it to be baked: so that it could only be known at the price of destroying, or at least injuring, a number of his works, till the document should appear. Among his productions are some of great beauty. They consist chiefly of groups, in alto-relievo, of the Madonna and infant Saviour, or Christ and St. John as children, and similar subjects."—*Westmacott, jun.* *Benedetto* and *Giuliano da Majano* were artists of great fertility of invention and much elegance. *Benedetto* worked much in wood, both in carving and in inlaid work or *intarsiatura*. *Antonio del Pollajuolo* (1426–1498) possessed so much anatomical knowledge that he has been called the precursor of Michel Angelo. Though not a pupil of Ghiberti, *Pollajuolo* worked much under that great master; he and his brother *Pietro* were also excellent goldsmiths and workers in metal. *Andrea del Verrocchio* (1432–1488), a goldsmith, and afterwards a pupil of Donatello, possessed, like *Pollajuolo*, great anatomical knowledge. He principally failed in his draperies. He was an artist of much inventive skill, usually working in metal, and he first made plaster casts. *Matteo Civitali* (1435–1501) is noticed at Lucca. Until a mature age this very exquisite artist practised as a barber. *Andrea Ferrucci* and *Mino da Fiesole* both belong to the school of Fiesole.

Michel Angelo (1474–1563) became at an early age the pupil of *Domenico Ghirlandajo*, the most celebrated painter of his time, and afterwards studied under Bertoldo, the director of the academy established by Lorenzo de' Medici at Florence. "Till the time of Michel Angelo the works of art since the revival were all more or less meagre and dry in style, although considerable feeling and talent were occasionally displayed in their conception (or invention) and composition. Extraordinary efforts were sometimes made, as by Ghiberti and Donatello, to infuse into them a better and more elegant quality of form, but it was left for Michel Angelo to effect that total revolution in style which has stamped not only his own productions, but the art of his age, with a character peculiarly its own."—*Westmacott, jun.* Baccio da *Montelupo* (flourished 1490), also of the school of Ghiberti, produced but little in Tuscany; he was free and bold in manner. Giuliano da San Gallo (d. 1517) and *Antonio da San Gallo* (d. 1534) are more known as architects than

as sculptors; their minor ornaments show much taste. But in this line they were much excelled by *Benedetto da Rovezzano*, whose works of this description exhibit the utmost delicacy of touch and elegance of design. *Andrea da Sansovino* worked principally out of Tuscany; what he has left here is generally simple and affecting. Of *Francesco Rustici* there are remarkably few specimens. Cicognara considers Rustici as a first-rate artist. *Baccio Bandinelli* (d. 1559) possessed extraordinary talent. He was an ill-conditioned man, and was much censured in his own time by the many enemies whom he had made; but he was an artist of extraordinary power, bold in design, rich in invention. *Montorsoli* (d. 1563) worked under Michel Angelo. His heads are full of expression and grace, and his style so like that of *Raphael da Montelupo*, also a pupil of Michel Angelo's, as to be scarcely distinguishable from him. *Il Tribolo*, the son of a carpenter, made copies of Michel Angelo with remarkable accuracy, and, when he worked independently, he was distinguished for his delicacy and sweetness. *Giovanni dell' Opera*, a pupil of Bandinelli, is, allowing for some incorrectness, amongst the good artists of the Florentine school. The Perseus of *Benvenuto Cellini* (d. 1570) is certainly a masterpiece of art. *Vincenzo Danti* is perhaps a little exaggerated in his anatomical display; this pupil of Michel Angelo approaches in some respects to the excellences of his master, and he fully understood as well the theory as the practice of his art. *Bartolommeo Ammanati* (1511–1592) was excellent as a sculptor as well as an architect. He was often employed on statues of large dimensions, which at this period had become much in vogue.

Giovanni Bologna (1524–1599), a native of Douai, came to Italy at an early age, and lived so many years at Florence that he must be considered as a master of the Tuscan school. He is one of the first in whose works we observe a decline in sculpture. Instead of grace, we find affectation and mechanical skill held in high estimation. "His works are full of imagination, and are executed with a boldness and ability that both surprise us and call forth our admiration; but there is at the same time an exaggeration in the attitudes, and an endeavour after picturesque effect, that disappoint us."—*Westmacott, jun.* In *Pietro di Francavilla* (1548–1611), a Fleming from Cambray, but an adopted child of Florence, we can begin to trace the rapid decline of art. Not without considerable ability, he is mannered and affected. *Giovanni Caccini* (1562–1612) was a free and clever workman, and an excellent hand at restoring an antique. Many of the ancient statues in the Grand Ducal gallery owe, in their present state, more to him than to their first authors.

Pietro Tacca (d. 1640) must be particularly noticed. This disciple of Giovanni Bologna was an artist of real genius; he worked in every species of material, even in wax, but he excelled in bronze, the castings of his figures being conducted with the greatest skill. *Antonio Susina* (d. 1624) was an excellent worker in bronze; he had, in his time, almost a monopoly of crucifixes and of similar church images. In the decline of art *Gherardo Silvani* (d. 1675), who was also an architect, showed a considerable degree of cleverness and truth. Of the last period *Foggini* may be mentioned with praise, as showing great mastery of the chisel, though with all the faults of the school of Roubiliac, of whom he was nearly a contemporary.

Respecting the present state of the Fine Arts in Tuscany and Central Italy generally, little can be said. Some of the principal artists have considerable merit, but in the midst of the most splendid models, and enjoying all the advantages of tuition, there is no approach to the original talent of former times.

§ 11. Skeleton Tours.

In *Central* Italy (excluding *Rome* and the Etruscan remains in the neighbourhood of *Corneto*, for which see *Handbook for Rome*) the principal places included in this volume, and which the traveller should endeavour to see, are: *Florence, Pistoja, Lucca, Pisa, Siena, Montepulciano, Arezzo, Perugia, Assisi, Cortona, Terni, Spoleto, Chiusi*, and *Orvieto*, all visited easily by rail, whilst *Viterbo, Volterra* and *Loreto*, though now reached by Rly., lie somewhat out of the ordinary track, and *San Gimignano* and *Urbino* are off the line of Rly.

*** The figures after each station denote the number of days employed not only in arriving from the last place noted, but the time to be employed in sight-seeing. In the description of all the larger towns, a list of the objects most deserving of the traveller's attention is given in their topographical order.

For general information as to the *Routes to Italy, Time and Cost of Travelling, etc.*, the reader is referred to the Introduction to the Handbook for *Northern* Italy.

First Tour—of about Eight Weeks, in Central Italy, not including Rome; visiting everything most deserving of notice—in continuation of Tour I. in Handbook of North Italy.

	Days.
Leghorn to Pisa (Rail)	1
Lucca (Rail)	1
Baths of Lucca, and Excursion to San Marcello, thence to Pracchia, and by Rail to Pistoja	3
Pescia and Pistoja (Rail)	1
Prato and Florence (Rail), and stay at Florence	7
Excursion from Florence to Volterra and the Boracic Acid Lagoni	4
Siena (Rail), and stay	3
Siena to (Fojano) Chiusi, and Etruscan sites (Rail):—	
Fojano 1	
Montepulciano 1	
Cetona and Chiusi 1	5
Città della Pieve 1	
Orvieto 1	
Chiusi to Arezzo (Rail)	1
Arezzo, stay	1
Cortona (Rail)	1
Excursion to Panicale and Lake of Thrasimene to Perugia, and stay (Rail)	2
Perugia to Umbertide (Coach) 2	
thence to Borgo S. Sepolcro (Rail)	4
Città di Castello and Gubbio, and return to Perugia (Rail) 2	
Perugia to Assisi, Spello, and Foligno (Rail)	1
Foligno to Fano, visiting Cagli, Fabriano (with excursions to the Furlo), and Urbino	3
Urbino to Pesaro	1
Fano and Sinigaglia	1
Ancona	1
Recanati and Loreto (Rail)	1
Macerata, with excursions to Fermo and Ascoli	2
Macerata, by Tolentino, to Foligno, with excursions to Matelica, S. Severino, Camerino	2
Foligno to Bevagna, Montefalco, Trevi, and Spoleto (Rail)	2
Spoleto to Terni, and visit to the Falls (Rail)	1
Narni to Civita Castellana and environs, including excursions to Soracte	2
Civita Castellana to Caprarola and Viterbo	1
Viterbo to Montefiascone and Toscanella	2
Viterbo to Civita Vecchia, including excursions to the Etruscan sites of Castel d'Asso, Bieda, Norchia, and Corneto	2
Corneto to Montalto (Rail) and Vulci, returning to Civita Vecchia	1
Civita Vecchia to Rome (Rail), visiting Cervetri on the way	

SECOND TOUR—OF ABOUT EIGHT WEEKS, INCLUDING ROME—IN CONTINUATION OF TOUR II. OF HANDBOOK OF NORTH ITALY.

	Days.
Genoa to Leghorn by rail or sea	1
Pisa and Lucca (Rail)	1
Pistoja, Prato, and Florence (Rail)	1
Florence and environs	4
Florence to Siena, by Certaldo and S. Gimignano, and stay at Siena (Rail)	3
Siena to Arezzo	1
Arezzo to Perugia by Cortona	2
Perugia	1
Perugia to Borgo S. Sepolcro, Città di Castello, and Gubbio	3
Perugia to Assisi, Spello, and Foligno (Rail)	1
Foligno to Macerata, Loreto, and Ancona	3
Ancona to Sinigaglia and Fano (Rail)	1
Fano to Pesaro (Rail)	1
Pesaro to Urbino	1
Urbino to Fossombrone, and by the Pass of Il Furlo to Cagli and Nocera—to Foligno	2
Foligno to Spoleto, by Trevi, and to Terni (Rail)	1
Falls of Terni, Narni, and Civita Castellana	1
Excursions about Civita Castellana, and to Rome by Soracte	2
Rome and environs	15
Rome to Civita Vecchia (Rail), visiting Cervetri	1
Civita Vecchia to Corneto (Rail) and Viterbo, visiting Toscanella and Cassel d'Asso	1
Viterbo to Orvieto	1
Orvieto to Città della Pieve and Chiusi (Rail)	1
Chiusi to Siena (Rail)	1
Siena to Volterra	1
Volterra and environs, Mines of La Cava, and Boracic Acid Lagoni	2
Volterra to Leghorn and Pisa (Rail)	1
Pisa to Genoa, by La Spezia and La Riviera (Rail)	1
Genoa to Turin (Rail)	1
	56

THIRD TOUR—OF ABOUT SIX WEEKS, SEEING THE MORE REMARKABLE OBJECTS, INCLUDING ROME.

	Days.
Venice to Ferrara (Rail)	1
Ferrara to Bologna (Rail)	1
Bologna to Parma and Modena, and return (Rail)	2
Bologna to Florence (Rail), and stay	4
Florence to Prato, Pistoja, and Lucca (Rail)	1
Lucca to Pisa and Leghorn (Rail)	1
Leghorn to Siena (Rail)	2
Siena to Chiusi, Città della Pieve, and Orvieto (Rail)	1
Chiusi to Arezzo by Cortona (Rail)	1
Arezzo to Perugia, and stay	2
Perugia to Foligno, by Assisi and Spello	1
Excursion to Ancona (Rail), Loreto, Macerata, etc.	2
Return to Foligno by Fano (Rail), Urbino and Pass of Furlo	2
Foligno to Terni, by Trevi and Spoleto (Rail)	1
Falls of Terni, Narni, to Civita Castellana	1½
Civita Castellana to Rome, by Soracte	1½
Rome	7
Rome to Civita Vecchia, by Cervetri (Rail)	1
Excursion to Viterbo, by Toscanella and Corneto	2
Viterbo to Orte and Orvieto (Rail), and stay	1
Orvieto to Florence	1
Florence to Pisa and Spezia (Rail), including an excursion to Carrara, stay at La Spezia and Genoa (Rail)	3
Genoa to Paris (Rail)	2
6 weeks	42

ADDENDUM.

Chiusi to Perugia by Road. (30 m.) (See pp. 210 and 231).

A very good carriage-road crosses, on an embankment, the marshy and malarious Val di Chiana, and soon after passing through the village of Panicarello, comes in sight of the Lake of Trasimene, at no great distance from Castiglione del Lago. For several miles the road follows the outline of the Lake, the views of which are exceedingly varied and beautiful. Shortly after crossing the low ridge which separates the valley of the Chiana from that of the Tiber, the interesting mediæval fortress of Magione is seen to the left; and from this point the road runs near the rly. until it begins to ascend the hill of Perugia after passing the stat. There is no place between Chiusi and Perugia where food can be obtained.

Frescoes by Giotto in the Upper Church of Assisi (p. 281).

1. *Francis meets a fool opposite the Temple of Minerva, who spreads his cloak before him, prophesying the boy's future greatness. Giotto (in red) and Cimabue (in white) look on.

2. Francis gives his cloak to a poor officer, having no money.

3. Francis, as a soldier, is imprisoned at Perugia. Christ shows him, in a dream, a castle with blood-red banners and armour, typical of spiritual warfare.

4. The Crucifix at S. Damiano, now at S. Chiara, bids him rebuild the church (ruined).

5. *Francis renounces his father, who takes away his clothes (1207). Bp. Guido covers him with his own robes.

6. Innocent III., having declined to receive him as a novice, sees him supporting the tower of S. John Lateran (1213).

7. Honorius III. confirms the rules of the Order in 1222.

8. Brethren at Rivo Torto see a vision of the Saint in a chariot of fire.

9. Francis and Leone kneel at the Porziuncula. An angel shows them five thrones in heaven, of which the central one is for the Saint.

10. Leone, in the name of Francis, who kneels behind him, casts out demons of discord, and puts an end to the civil war at Arezzo.

11. Francis challenges the priests of the Sultan to walk through the fire (1219).

12. Francis in ecstasy, on his return to Italy from the East.

13. *Francis institutes the representation of the Nativity, in a miraculous vision of the manger at Bethlehem (1217).

14. The Saint calls water out of the rock to refresh a pilgrim, 2 m. below Alvernia.

15. The people of Bevagna having scoffed at the Saint's mission, he puts them to shame by preaching to the Birds.

16. *Celano, Duke of Naples, dies while entertaining Francis and Padre Simone at dinner. A brother in red asks the Saint to restore the dying

man to health. Francis refuses, but declares that his soul is saved.

17. *Francis preaches before Honorius III. and his cardinals.

18. S. Anthony of Padua preaches at Arles to a Chapter of the Order (1224). Francis miraculously appears.

19. Impress of the Stigmata at Alvernia (ruined).

20. Death of Francis in 1236 (ruined).

21. A companion of S. Gargano sees angels carrying away the soul of S. Francis, and dies at the same moment. Bp. Guido sees the vision also in a dream.

22. Girolamo, a noble of Assisi, kneels by the body of the Saint, doubting about the Stigmata.

23. *The body is carried to S. Damiano, to be embraced by S. Chiara and her nuns.

24. The canonization of the Saint is interrupted by doubts about the Stigmata (July 16, 1228).

25. Francis appears to Gregory IX, and shows the Stigmata in a dream (both ruined).

26. *A dissolute young Eastern, who had refused to listen to S. Francis when in Babylon, is healed by the Saint of wounds received from robbers. The physician at the door tells the priest that his patient cannot live; his wife stands by.

27. An old woman who had died in mortal sin is restored to life by the prayers of the Saint in order that she may confess. An angel chases away the devil.

28. *A bishop and a youth who had been unjustly imprisoned are released by the prayers of S. Francis. The young man carries his fetters, whose marks are seen on his ankles.

Under the wheel-window is a Virgin and Child with two angels, also by Giotto. The ruined frescoes in the l. transept are chiefly scenes from the destruction of Jerusalem and Jericho.

ERRATA, ETC.

Page 262, col. I. line 14. **Arezzo**—*for* "verde antico" *read* "pavonazzetto."

„ 262, „ II. „ 20. „ *for* "5, Via S. Lorentino" *read* "73, Via Garibaldi."

„ 270. The **Cathedral of Orvieto,** for many years under restoration, will be re-opened with great state on May 25, 1890, the 600th anniversary of its foundation, when the town will be especially worth visiting, and the festivities will last 20 days.

„ 271. The frescoes on the walls of the choir of the Cathedral are chiefly by *Prete Ilario* and *Pietro di Puccio.*

„ 272, col. I. Chapel of the Madonna di S. Brizio. By *Luca Signorelli* also are the groups of Virgins, Martyrs, Doctors, Patriarchs, and Apostles, on the vault, as well as the Angel hurling down destruction, and the Sibyls, &c., on the entrance wall.

„ 272, col. I. line 21. **Orvieto**—*for* "on entering," *read* "outside."

„ 272 „ II. „ 34. „ *for* "In the next," *read* "To the left."

„ 272 „ II. „ 40. „ *for* "The Resurrection follows, and," *read* "The Resurrection, opposite."

„ 272 „ II. „ 54. „ *for* "Besides," *read* "Below."

„ 273 „ II. „ 33. *For* "a fragment of a fresco," *read* "a fresco on terra-cotta."

„ 274 „ II. „ 32. *For* "Badia della Trinita," *read* "Badia di S. Severo."

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HANDBOOK FOR TRAVELLERS IN CENTRAL ITALY.

PART I.

FLORENCE.

Plan for seeing Florence in a Week, when Time is Limited.

For the benefit of the hurried traveller the most important objects of interest are indicated by **, and those of next importance by *. The *Uffizi* and *Palazzo Pitti* may be visited daily for weeks without exhausting their interest.

The Cathedral and churches are closed at noon, the larger ones re-opening at 3 or 4. The Galleries and Museums are open from 10 to 4, and the Libraries from 9 to 3, except on festivals (see next page).

1st Day.

	PAGE
*Piazza della Signoria	57
*Loggia dei Lanzi	59
**Uffizi	64
National Library	97
**Palazzo Vecchio	57
Archivio Pubblico	97
**Bargello (National Museum)	90
Palazzo Gondi	62
*Ch. of La Badia	29
House of Dante	62
Palazzo Altoviti	60
*Casa Buonarroti, Mon. and Thurs.	61
**Ch. of Santa Croce	31
Ch. of S. Ambrogio	26
Sta. Maria Maddalena de' Pazzi	46
Porta alla Croce	101
*San Salvi (fresco)	101

2nd Day.

	PAGE
Mercato Nuovo	60
*Ch. of Or' San Michele	52
Bigallo	25
**Duomo (Cathedral)	17
**Campanile	22
**Baptistery	23
Opera del Duomo	26
*Spedale di S. M. Nuova	98
*Pal. Riccardi	63
**Ch. and Convent of S. Marco	43
**Accademia delle Belle Arti	87
Manufactory of Mosaics	89
*Cloister of the Scalzi	89
**Ch. of La Santissima Annunziata	27
Innocenti Hospital	29

3rd Day.

	PAGE
Lung' Arno and Bridges	14, 15
*Ch. of Santa Trinità	56
Ch. of SS. Apostoli	29
Ch. of S. Stefano	56
Ch. of S. M. Maggiore	46
**Etruscan and Egyptian Museums	94
*Ch. of S. Lorenzo	39
*Medicean Chapel	42
Laurentian Library	40
**Ch. of Sta. Maria Novella	46
Giardino Stiozzi (Orloff)	64
*Palazzo Corsini	62
Palazzo Rucellai	64
*Palazzo Strozzi	64

4th Day.

	PAGE
Ponte Vecchio	14
Ch. of S. Felice	38
**Pal. Pitti and Gallery	79
*Boboli Gardens	85
*Museum of Natural History	86
*Ch. of Il Carmine	30
*Ch. of Santo Spirito	55
Ch. of S. Felicità	29
Fortezza di Belvedere	14
Porta di San Giorgio	101

5th Day.

	PAGE
Porta di San Gallo	108
Careggi	108
Villa Salviati	109
Badia Fiesolana	112
Villa Mozzi (now Spence)	110
**Fiesole	111
Returning by the Villa Palmieri, the old Protestant Cemetery, and the Borgo Pinti	109

6th Day.

Ch. of S. Niccolò	54
Porta di San Miniato	102
*Viale dei Colli	105
**Piazzale Michelangelo (view)	103
Ch. of Il Salvatore	54
**Ch. of San Miniato al Monte	101
Arcetri Observatory	104
Torre del Gallo (Galileo's tower)	104
Poggio Imperiale	105
*La Certosa di Val d'Ema	105
*Hill of Bellosguardo (view)	107

7th Day.

La Petraja	108
La Doccia di Giñori	108
Prato	107
*The Cascine	107

The following itinerary embraces the principal objects of interest *within* the city in topographical order:—

From the *Piazza della Signoria Palazzo Vecchio, Loggia dei Lanzi, Gallery* of the *Uffizi*) turn S.E. by the *Via dei Gondi* and N.E. across the *Piazza S. Firenze* into the *Via del Proconsolo* (on rt. *Bargello* and *National Museum*, on l. *Ch.* of *La Badia*); thence N.W. by *S. Martino* (*House of Dante*) into the *Via Calzaiuoli* (on l. *Ch.* of *Or' San Michele*) to the *Piazza del Duomo* (*Cathedral, Campanile, Baptistery*), and at the N.W. corner turn up the *Borgo San Lorenzo* to the *Ch.* of *San Lorenzo, Cappella dei Depositi, Cappella dei Principi* thence E. into the Via Cavour) *Palazzo Riccardi*), and then S.W. down the *Via del Giglio*, to the *Ch.* of *S. Maria Novella;* then S.E. down the *Via del Sole* and the *Via Spada* to the *Palazzo Strozzi*, and S.W. along the *Via della Vigna Nuova* (*Palazzo Rucellai*) to the *Lung' Arno* (*Palazzo Corsini*), and across the river by the *Ponte alla Carraja*, and turn N.W. up the *Borgo San Frediano* to the *Ch.* of *S. Maria del Carmine*, and E. by the *Via S. Monaca* and the *Via S. Agostino* to the *Ch.* of *S. Spirito*, and thence S.E. to the *Pitti Gallery, Boboli Gardens*, and *Museum* of *Nat. Hist.*; then by the S. end of the *Ponte Vecchio* and S.E. by the *Via de' Bardi* and the *Porta San Miniato* to the *Piazzale Michel Angelo* (ascend to the *Ch.* of *San Miniato*); thence N. across the river by the *Suspension Bridge*, and N.W. by the *Via Malcontenti* (or by the *Ponte alle Grazie* and the *Via dei Benci*) to the *Ch.* of *S. Croce*, and N.E. by the *Via Buonarroti* (*House of Michel Angelo*) to the *Ch.* of *S. Ambrogio*, and N.W. by the *Via dei Pilastri* to the *Via dei Pinti* (*Ch.* of *S. Maria Maddalena*); thence N.W. by the *Via della Colonna* to the *Egyptian and Etruscan Museum*, *Ch.* of *SS. Annunziata*, N.W. by the *Via della Sapienza* to the *Academy of Fine Arts, Ch.* of *S. Marco, Scalzi*, and back to the *Via degli Alfani* (Mosaic Manufactory); then S.W. by the *Via Cavour*, N.W. by the *Via Guelfa*, and S.W. by the *Via Nazionale* and *Via Faenza* (*Cenacolo*); thence N.W. into the *Viale Principe Umberto*, leading S.W. to the *Cascine*.

MUSEUMS, ETC., UNDER GOVERNMENT CONTROL;

Open daily, 10 to 4, 1 fr.; Sun. free. Closed on 12 Church festivals, and 3 national holidays.

Uffizi.
Pitti.
Accademia.
Bargello.
M. Archeologico.
S. Marco.
Florentine Mosaics, 50 c.
Medici Chapel, 50 c.
S. Onofrio, 25 c.
S. Salvi, 25 c.
S. M. Maddalena, 25 c. (12 to 4).
Ognissanti, 25 c. (12 to 4).
Casa Buonarroti, 50 c. (10 to 4); Mon. and Thurs. free.

House of Dante, Wed. and Sat., 9 to 3; free.
Natural History, Tues., Thurs., Sat., 10 to 3; free.

FLORENCE.

GENERAL INFORMATION.

	PAGE
1. Hotels	3
2. Pensions	4
3. Lodgings and Houses	4
4. Servants	4
5. Consulates	5
6. Clubs and Reading Rooms	5
7. Restaurants and Cafés	5
8. Confectioners	5
9. Omnibus and Tramway	6
10. Post and Telegraph Offices	6
11. Bankers	7
12. Physicians	7
13. Churches	7
14. Painters and Sculptors	7
15. Shops and Tradesmen	7

1. HOTELS.—During the winter months, and for any stay, the hotels on the Lung' Arno are to be preferred on account of the sun, but they have few small apartments or bachelors' rooms looking south, and are inconvenient in summer from the heat, and in autumn on account of the mosquitoes.

The charges at the first-class hotels vary little. Room from 3 to 5 fr.; table d'hôte, 5 fr. to 6 fr.; dinners in apartments, 6 to 9 fr.; plain breakfast 1 fr. 50 c.; with eggs, 2 fr.; luncheon of 2 dishes with dessert, 3 fr.; service 1 fr. a day, with a fee to the porter and boots on leaving. The price of large apartments will vary, of course, according to the floor on which they are situated, their size, the season, etc., the most expensive period being the spring on the return of visitors from Rome. Travellers intending a prolonged stay should make arrangements *en pension*, from 10 to 12 fr. upwards.

The following is a list of the principal hotels:—

1st Class.

***H. Grande Bretagne,** on the Lung' Arno Acciajoli (E. 4), handsome suites of apartments; good table d'hôte; united with the adjacent ***H. de l'Arno.** Both have lifts.

H. de la Paix (D. 3), the largest in Florence, well kept and finely situated, with a lift; expensive. Some persons find the noise produced by the weir, just opposite, very objectionable.

***H. de la Ville** (D. 3), exceedingly well kept by a German. Lift.

H. d'Italie (d. D. 3), large, very dear; treatment not liberal. Lift.

***H. Victoria** (k. D. 2), clean, good, and moderate, in a quiet, airy situation.

H. Paoli, Lung' Arno della Zecca Vecchia (F. 6), clean and well kept; a favourite private hotel.

***H. Milan** (e. D. 4), clean, excellent food, obliging people, pension 9 fr.; central situation. Lift.

H. de l'Europe (c. E. 4), central but noisy. Lift.

H. de Russie, Lung' Arno Acciajoli.

***H. Washington** and **Firenze,** united (n. E. 3), good and quiet. Lift.

H. New York, on the river (h. E. 3), fallen off. Lift.

2nd Class.

H. Minerva, well situated in the Piazza S. M. Novella (D. 3), comfortable and moderate.

H. du Nord, Piazza Trinità (E. 4), and **H. Anglo Americano,** 7 Via Garibaldi (D. 2); kept by Italians, both good; civil and obliging people.

H. du Sud, opposite the latter; small but comfortable, and moderate.

H. de Londres and **Pension Suisse,** 11 Via Tornabuoni (D. E. 4), moderate and good.

H. Montebello, Via Curtatone (D. 2), good and comfortable; pension

Pensions.

9 fr.; for 2 persons occupying the same room, 16 fr.

Commercial.

***H. Porta Rossa** (g. E. 4), excellent for bachelors, good food, moderate charges.

H. Cavour, Via Proconsolo (D. E. 5), economical. Lift.

H. Roma, Piazza S. M. Novella, well spoken of.

2. PENSIONS, now much more frequented than the hotels, by persons making a long stay, and consequently very numerous.

**Bellini,* 22 Lung' Arno Nuovo (D. 2), a large house, well managed and comfortable, in a fine situation. Another Pension in the *Palazzo Corsi Salirati,* No. 4 Via Strozzi Tornabuoni (formerly *Miss Earle's*). Lift and Baths.

**Piccioli,* a favourite house on the Lung' Arno, entrance No. 1 Piazza Trinità; very well kept; 8 to 10 fr.

Lucchese, Lung' Arno della Zecca Vecchia, 7 to 10 fr., including wine; large and comfortable.

**Jennings,* 65 Corso Tintori (front on the Arno alle Grazie, No. 4), 7 to 8 fr. with wine.

Simi, adjoining the above; highly spoken of.

**Moggi,* 5 bis, Piazza Indipendenza, S.E. corner (C. 4); small but excellent in all respects, good food and wine, 7 fr.

Miss Hill, 6 Via Michele, very comfortable.

Lendini, Via Cherubini; large, comfortable, and reasonable. Baths.

Corona d'Italia, 4 Via Palestro, kept by the proprietors of the P. Bellini.

Lelli, 38 Via Montebello; **Villino Trollope,* 1 Via del Podere, N.W. corner of Piazza Indipendenza; *Chapman,* 21 Via Pandolfini (D. E. 5); these three American.

Caccianino, 4 Via dei Banchi. Lift.

Schneiderff, 13 Lung' Arno Guicciardini, S. of Ponte Carraja (E. 3).

Kirch, Benoit, and *Giannini,* 11, 13, and 21 Lung' Arno Serristori.

Nardini 17 Borgo SS. Apostoli (E. 4), cheap; frequented by artists.

Giotti, 1 Piazza Soderini, S. of Ponte Carraja, well recommended.

Clarke - Molini - Barbensi, close to the S. end of Ponte Carraja; large, old established, and moderate.

3. Lodgings are easily obtained, at rates varying from 40 fr. a month upwards for a single room, according to size and situation. The best position is the sunny side of the Lung' Arno, or the Piazza dell' Indipendenza and its neighbourhood. All requisite information on this point can be obtained from the Agents.

4. Servants.—Servants in Tuscany are engaged by the month, and a fortnight's notice is required on discharging them. They may be procured on applying to the bankers and respectable English tradesmen in Florence; the stranger should be very cautious not to engage them without such a recommendation. Families wintering in Florence can make an arrangement with their cook to furnish everything required for the house at a stipulated price per day, week, or month; in which case it is better to give notice in the *Nazione* that the servants have received orders to pay for everything in ready money, and that their master will not be accountable for any debts contracted by his servants, otherwise he will be held liable to pay all tradesmen's bills. The notice must be written on stamped paper (60 c.), and sent to the *Foglio degli Annunzi della Provincia di Firenze,* from which it is copied into the *Nazione.*

Persons prolonging their stay during the summer will find no difficulty in procuring country residences among the numerous villas that surround the city, particularly on the north, many of which are let out to strangers. There, although the days are hotter even than in the city, the evenings, nights, and mornings are delightfully cool. Choose an elevated situation at some distance from the highroad, the dust from which is insupportable. A well-situated furnished villa may be procured at from 200 to 800 francs (£8 to £32) a month.

Consulates.

As villas are generally let for a period of years, it will be necessary to introduce a permission to sublet in the lease, before entering on possession.

Florence, which formerly was one of the most economical places in Europe for foreign residents, has followed the rule of the other large towns of Italy. Every article of housekeeping has increased considerably in price within the last few years, together with every other item of outlay for a family, such as keep of horses, hire of carriages, masters, etc.

5. CONSULATES.—*British Consul-General for Italy*, Sir Dominic Colnaghi. *Vice-Consul*, Mr. French (French and Co., bankers), Via Tornabuoni. *American Consul*, Isaac R. Diller, Esq., 10 Via Tornabuoni.

6. Clubs. — *Circolo dell' Unione*, formerly the *Jockey Club*, close to the Piazza di Santa Trinità, admission difficult and expensive. The club consists chiefly of Italian noblemen and gentlemen, but some of the English, French, Germans, Russians, etc., residing in Florence, belong to it. — The *Casino di Firenze*, or *Borghese*, in the Via Ghibellina, is a club to which strangers are admitted for 2 months on paying 8 fr. and on presentation of a member. Balls are given here during the Carnival.—The *Circolo Filologico di Firenze*, Palazzo Ferroni, Piazza S. Trinità. Strangers admitted on the nomination of the president and one of the members. This is a reading and literary club, with a good assortment of Reviews. Fee, 42 fr. a year, with 10 francs entrance. Lectures, and classes for the study of modern languages, extra. —*Alpine Club* (Florence section), also in the Palazzo Ferroni, entrance No. 4 Via Tornabuoni.

Florence Club (English), 5 Borgo Ogni Santi; admission for 1 to 12 months, upon introduction by a member. Fee, 150 fr. a year. Dinner at 7 P.M.; luncheon à la carte, 12 to 2.30. All these are well supplied with reference books and newspapers.

Reading - Rooms. — *Vieusseux, Palazzo Ferroni, close to the Trinità bridge; an excellent establishment, open daily, including Sunday, from 8 A.M. to 10 P.M. Admission 50 c.; for a week, 3 fr.; for a month, 7 fr. The well-supplied Circulating Library is open daily from 9 to 5; adm., for a week, 1 fr.; for a month, 3 fr.

Newspapers.—The popular Italian daily papers are the *Nazione*, *Fieramosca*, *Corriere Italiano*, and *Vedetta*. The *Secolo di Milano* arrives every evening from Milan, and has a wide circulation. The *Italie*, a French paper, is published daily in Rome.

Beer-Garden.

7. Restaurants (Ital. *Trattoria*).—**Doney*, 16 Via Tornabuoni (also in the Cascine Park), good, but dear; frequented by ladies. — *Rossini*, Via Condotta, near the Piazza della Signoria, good.—**Capitani*, 11 Via Tornabuoni, good and moderate.—**Etruria*, the best of the purely Italian eating-houses, Via Calzaioli. — *Toscana*, 4 Via Calzaioli, moderate.—*Le Antiche Carrozze*, Borgo SS. Apostoli, fair and moderate. — *La Patria*, Via Calzaioli.—*Bonciani*, 23 Via Panzani (also an hotel), and in summer in the Viale dei Colli (also a Pension).

Cafés. — *Doney*, Via Tornabuoni, the most frequented.—*Giacosa*, 9 Via Tornabuoni, also a confectioner, much patronized by ladies for afternoon tea.—*Gilli e Letti*, Piazza della Signoria, also a Restaurant, good English and Vienna beer.—*Italia*, close to S. M. Maggiore (D. 4), the most moderate.—*Bottegone*, Piazza del Duomo.

8. Confectioners.—Doney, Giacosa, and Gilli (see above). — *O. del Buono*, Via Cerretani and Via Cavour.—*Saccerdotti and Luisi*, Via Cerretani and Via Apollonia. English Baker, *Balboni and Müller*, 5 Vigna Nuova. Chocolate at *Rivoire's*, Via Vacchereccia, close to the Loggia.

Beer-Garden. —*Birreria Cornelio*, Via dei Buoni, behind S. M. Maggiore (D. 4), large and much

Wine.

frequented; music in the evening (also a Restaurant).

Wine (Chianti, Montepulciano, and Pomino).—*Mengotto*, Piazza dell' Olio; *Barile*, 10 Via dei Cerchi; *Al Fiascone*, 84 Via Guelfa.

Baths.—*Franceschi*, 19 Vigna Nuova, and 28 Via Parione; *Pepini*, 16 Borgo SS. Apostoli, near the Piazza S. Trinità, on the site of the old Roman baths. Corso Vittorio Emanuele, behind Pal. Corsini; 30 Via Maggio.

9. **Omnibus** from the Piazza della Signoria to the several gates of the town. Fare, 10 c.; on festivals and Sundays, 15 c.

Tramway from the Piazza dei Giudici (E. 5) all round the N. half of the town, by Porta alla Croce and P. San Gallo to the Cascine; also from the same point across the Ponte alle Grazie to the Bagno di Ripoli (beyond F. 7); from the Rly. Stat. to Rifredi and Sesto (for Doccia); from the Porta alla Croce to San Salvi; from the Porta Beccaria to Ponte a Mensola, Settignano, and Rovezzano. The cars run at intervals of 20 to 30 min., fare 10 to 20 c.

Steam Tramway from S. M. Novella to Poggio a Cajano, S. Donnino, and Prato; from S. M. Novella to the Cascine; and from the Piazza di Cestello (E. 3) through Porta S. Frediano to Legnaja and Signa. From the Porta Romana to the

Carriages.

Certosa, Tavarnuzze, and Ferrone, and from the Porta alla Croce along the Viale dei Colli to Gelsomino. From the Porta Romana by Poggio Imperiale, Viale Galileo, and Piazzale M. Angelo, across the Bridge to the Porta alla Croce. *Electric Tramway* to Fiesole every 20 min., starting from the Piazza S. Marco.

Travellers are recommended to buy an *Orario* (15 c.) at one of the news-agents, which will give full information about the hours of starting and the fares.

Cabs, in general good; A *course* within the old city wall—by day, 1 fr.; by night, 1 fr. 50 c. By time, first half-hour, 1 fr. 20 c., every subsequent half-hour, 80 c.; by night, 1 fr. 50 c. first half-hour, and 1 fr. every subsequent half-hour. Outside the city limits, within 2 miles of them—by day, 2 fr. first half-hour, and 1 fr. every subsequent half-hour; by night, 2 fr. 30 c. first half-hour, and 1 fr. 20 c. every subsequent half-hour. (*Night* service is 1½ hrs. after sunset until dawn.) *Luggage*, 50 c. for each large trunk or box, and 25 c. for each portmanteau or bag; small packages free. For a drive in the country an agreement must be made. Every carriage is bound to have the tariff in Italian and French inside.

Carriages.—*Pappucci*, Lung' Arno Guicciardini;

Telegraph Office.

Somigli, 1 Via del Guanto; *Borgo*, 14 Via dei Fossi; *Marchi*, 5 Via S. Frediano. *Ceccherelli*, 72 Via San Gallo. A two-horse carriage furnished by an hotel-keeper will cost 20 to 25 francs per day; but residents may obtain from a job-master a good open or close carriage at 350 to 400 fr. a month, not including the coachman's buonamano of 30 fr. (two horses, 500 to 600 fr.). *Private Carriages* for evening visits may be hired at from 8 to 12 fr., but a bargain must be made beforehand.

10. **Post Office** (open 8 A.M. to 9 P.M.)—in the square of the Uffizi, opposite the entrance to the Galleries; branch office at the Central Railway Station, and in the Via Romana (F. 3). There are street post-boxes all over Florence. Letters to and from England and all countries included in the Postal Union, 25 c. for ½ oz.; post cards 10 c.; newspapers, 1d. per 4 oz.; books, ½d. per 2 oz. *Registered* letters (*raccomandate*), 30 c. additional. Within the city 6 deliveries daily, 5 c. *Money Orders* to England, 40 c. for every 25 fr. It is better to have letters addressed to the care of a banker or hotel than to the *Poste Restante*, where mistakes are often made. Letters reach Florence from London and Paris, and *vice versâ*, in 2½ and 2 days.

Telegraph Office.—Pa-

Bankers.

lazzo Nonfinito, 12 Via del Proconsolo; 26 Borgo Ogni Santi; 1 Via S. Onofrio; Piazza Cavour. Tariff for Italy, 15 words 1 fr.; every additional word, 5 c. For London, message, 1 fr.; each word, 30 c.; receipt, 5 c.

11. Bankers.—Messrs. *E. Fenzi and Co.*, Pal. Nuovo in the Piazza della Signoria. *Maquay, Hooker and Co.*, Via Tornabuoni. *French and Co.*, Via Tornabuoni. Both these houses have branches in Rome and at the Baths of Lucca and Pisa, and are agents for the despatch of parcels to England and the United States. *Haskard and Son*, 3 Piazza Antinori. Money-changers, *Fioravanti and Co.*, 5 Via Cerretani; *Pestellini*, in the same street, close to the Baptistery.

12. Physicians.—*Dr. Wilson*, M.D., Göttingen, Fellow of the Royal College of Physicians, London, Member R. C. Surgeons, London, formerly Physician to a London Hospital, and Physician to the British Legation when in Florence. A long residence in this country has given Dr. Wilson an insight into the maladies peculiar to the climate, which renders his advice particularly valuable; 8 Piazza Madonna.

Dr. C. Blair Wilson, M.D., 9 Via Tornabuoni.

Dr. Coldstream, M.D. Edin., F.R.C.S. Edin. Consultations, 2 to 3.30. 24 Lung' Arno Nuovo.

Churches.

Dr. St. Clair Thomson, M.D. London, Via del Moro.

Dr. Baldwin, Via Palestro, American.

Italian: *Dr. G. B. Grazzini*, 22 Via Maggio, Physician to the King's household.

Italian Surgeons.—Prof. *Corradi*, Prof. *Rosati*, Prof. *Federici*.

Dentists.—*Mr. Dunn*, 8 Piazza Sta. Maria Novella. *Dr. W. Dunn*, 24 in the same Piazza. *Dr. Schuffner*, 8 Via Cerretani. *Dr. Elliott* and *Dr. Powers*, 10 and 11 Via Tornabuoni. The last three American.

13. Churches.—*Church of England.*—Holy Trinity, built by subscription, and opened in 1846. Holy Comm. on Sun. at 8.30 A.M.; services at 11 A.M. and 3.30 P.M., and on Wednesdays and Fridays at 11 A.M. Chaplain, *Rev. R. B. Harrison*, M.A., 7 Via della Pace. — S. Mark's, 18 Via Maggio. Chaplain, *Rev. Charles Tooth*, M.A. Holy Communion daily at 8.30; Mattins, 10. Services on Sun. at 8.30, 11, and 5. Special Services in Lent and Advent. 'Hours' on Good Friday, 12 to 3. *American*, 11 Piazza del Carmine; *Scotch Presbyterian*, 11 Lung' Arno Guicciardini; services at 11 A.M. and 3.30 P.M. *Waldensian Mission*, 51 Via Serragli. *German and French*, 9 Lung' Arno Guicciardini.

An English Priest attends every Saturday after 2 o'clock at the *Oratorio degli Strozzi*, behind the Palazzo.

Shops.

14. Artists. —Painters. —At the Società Artistica, 18 Viale Principe Eugenio (D. 7), classes are held for young ladies three or four times a week by various artists. —*R. Spencer Stanhope*, Esq., 3A Via Lungo Mugnone (A. 5).—*Signor Tito Conti*, 5 Piazza Donatello. — *Costa and Conti*, Via Romana (copyists and dealers).—*Odoardo Gelli*, 6 Via Manilio Ficino. — *Gordigiani*, 6 Piazza Donatello.—*Francesco* and *Giuseppe Vinea*, 10 Piazza Donatello.—*Cumbo* (landscape), 3 Lungo Mugnone. — *A. Falda*, 15 Lung' Arno Serristori (water-colour copies).

Sculptors.—*Salvatore Albano*, 2 Via del Mandorlo.—*Antonio Bortani*, Piazza Indipendenza. — *Prof. Alfonso Carnielo*, 9 Via Leonardo da Vinci. —*Emanuele Caroni*, 10 Borgo Ogni Santi.—*Luigi Canci*, 17 Piazza S. M. Novella. — *Prof. Cesare Fantacchiotti*, 39 Via Panicale. — *Longworth Powers*, Esq., 3 Via Farinata degli Uberti.—*Augusto Passaglia*, 53 Via delle Ruote.—*Pazzi*, 28 Via del Castellano.—*Rivalta*, 19 Lungo Mugnone.

15. SHOPS. — In making purchases, travellers should avoid having anything to do with touters, commissionnaires, and cabdrivers, who receive a commission on all customers they bring to a

Shops.

shop or hotel, and generally select the worst, where they are likely to be paid the best. Few persons now require to be told that it is the custom in Italy for shopkeepers to demand at first an extravagant price, in the expectation of being beaten down.

Agents for forwarding goods. — *F. Henry Humbert*, 20 Via Tornabuoni; also agent for Lodgings, Villas, etc., and for Gaze's tours.

B. Digby Beste, proprietor of the Anglo-American Stores, and Agent to the London, Chatham & Dover Rly. Company, stores and forwards luggage, procures houses and lodgings, and gives all information required by English visitors.

Alfred Lemon and Co., 19 Vigna Nuova; luggage cleared through the Custom House, collected, packed, or stored.

T. Cook & Sons, 10 Via Tornabuoni.

Antiquities and Curiosities.—*S. Bardini*, 1 Piazza Mozzi; No. 12 Piazza Pitti, and several shops in the Via Maggio; *Laschi*, 10 Via dei Fossi; *Pacini*, 25 in the same street; *Capponi*, 1 Piazza Trinità.

Booksellers. — *Loescher and Seeber*, 20 Via Tornabuoni, well supplied with English and foreign works, maps, Murray's Handbooks, and travellers' literature. Agent for the Italian Ordnance maps. *Flor and Findel*, 24 Lung' Arno Acciaiolo; stationery, guide-books, prints, pictures, and frames. *W. Crichton*, Via dei Fossi. *Cole*, 17 Via Tornabuoni. *Brogi*, 1 Via Tornabuoni. *Bocca*, 8 Via Cerretani. For Italian books: *Paggi*, 7 Via Proconsolo. Second-hand books: *Franceschini*, Borgo dei Greci (E. 5).

Book-binders.— *Giannini*, 19 Piazza Pitti.

Chemists. — *Roberts*, 17 Via Tornabuoni; English medicines; good stock of perfumery, teas, Italian and foreign wines, and mineral waters. *Groves*, 15 Borgo Ogni Santi (sells wines and mineral waters), *Homœopathic Dispensary*, 20 Vigna Nuova.

Drapers. — *La Ville de Lyon*, Piazza Antinori; *Ciatti*, close to the Bigallo; *Pettini*, Piazza della Signoria; *Bon Marché*, Via Cerretani; *Dante*, 9 Via Cerretani (hosiers); *Bossi*, 2 Via Rondinelli (dressmaker); *Brunetti*, 20 Via Tornabuoni (hosiers).

Florentine Mosaic. — *Bazzanti*, 12 Lung' Arno Corsini; *Bosi*, 1 Piazza Trinità; *Bianchini*, 9 Borgo Ogni Santi; *Torrini*, 6 Lung' Arno Nuovo.

Furniture (Artistic). — *Bauer*, 5 Piazza Frescobaldi; *Flor and Findel*, 24 Lung' Arno Acciajoli.

Glovers. — *Guarnieri and Pierini*, 8 Via Cerretani; *Spooner*, 3 Via Tornabuoni; *Filippini*, 10 Via Calzaiuoli.

Grocers.—**Anglo-American Stores*, 41–43 Via Cavour (open from 9 to 5); *Frattigiani*, 4 Borgo Ogni Santi; *Casoni*, 15 Via Tornabuoni; *Corsini*, 20 Via Porta Rossa; *Anglo-Italian Stores*, Via 27 Aprile (for tea).

Hatters.—*Mazzoni*, 5 Via Rondinelli; *Cattaneo*, 33 Via Cavour; *Bessi*, 5 Via Tornabuoni.

Jewellers.—*Marchesini*, 9 Via Tornabuoni; *Accarisi*, 1 Piazza Trinità; *Berchielli*, Lung' Arno Acciajoli.

Lace. — School of lace-making, imported from Belgium, at the Convent of S. Silvestro, Borgo Pinti (C. 6). Ladies wishing to visit the establishment must give 24 hrs.' notice to the Superior.

Lamps.—*Guadagni*, 8 Via Panzani (speaks English); *Maison Cluny*, Via Tornabuoni.

Majolica. — * *Cantagalli*, 200 yds. beyond the Porta Romana, a large establishment, well worth a visit.

Marble Statuary, Alabaster and Carvings.—*Frilli*, 4 Via dei Fossi; *Bazzanti*, 12 Lung' Arno Corsini; *Romanelli*, 22 Lung' Arno Acciajoli; *Torrini*, 6 Lung' Arno Nuovo.

Musical Instruments.—*Bratti* (Mandolines and Guitars), 7 Via Martelli; *Brizzi*, 12 Via Cerretani (pianos); *Ceccherini*, Piazza Antinori (pianos); the two last have also a musical lending library.

Photographers.—*Brogi*, 1 Via Tornabuoni; *Alinari*, 8 Via Nazonale; *Montabone*, 3 Via dei Bianchi; *Schemboche*, 38 Borgo

Shops.

Ogni Santi; *Giannini*. 10 Via Cerretani (also Stationery). The studio and portrait rooms of Signor Brogi, 15 Lung' Arno delle Grazie, are well worthy of a visit.

Picture Dealers.—**Galleria Pisani*, 2 Piazza Manin, an extensive and interesting collection of the works of modern Italian artists, with numerous excellent copies of ancient pictures; open daily from 10 to 6. *Candida*, Piazza Ogni Santi. *Costa and Conti*, 8 Via Romana *Dumini*, 16 Piazza Pitti. *Dr. Beggi*, 15 Via Maggio; *Flor and Findel*, 21 Lung' Arno Acciajoli; *Hautmann*, 38 Borgognissanti.

Picture Frames.—*Montelatici*, 13 Via dei Fossi; *Valdinoci*, and *Sandrini*, close together in the same street.

Porcelain. — *Ginori*, Via Rondinelli. Factory at La Doccia, worth visiting.

Shoemakers. — *Gnesi*, 4 Vigna Nuova; *Giuliotti*, 17 Via del Proconsolo; *Capineri*, 19 Via Rondinelli; *Consani*, 5 Via dei Banchi; *Ploner*, 5 Via Calzaiuoli.

Stationery. — *Pineider*, Via Tornabuoni and Piazza Signoria. *Cole*, 17 Via Tornabuoni (sells also photographs).

Straw Hats.—*Nannucci*, *Taddei*, and several others, all in the Via Porta Rossa.

Tailors. — *Rose*, Via dei Panzani; *Cellerini*, Piazza del Duomo; *Asso*, 5 Piazza Signoria; *Petrucci*, 8 Via Cerretani.

Umbrellas.—*Gilardini*, 12 Via Cerretani; *Galli*, 2 Via Calzaioli.

Wood - carving. — *Scarselli*, 33 Lung' Arno Torrigiani; *Barbetti*, Via del Prato (D. 2); *Frullini*, Piazza Santa Catarina (B. 4); *Lotti*, 37 Via Maggio, clever and honest.

DESCRIPTION OF FLORENCE.

	PAGE
§ 1. Situation and General Topography	11
§ 2. Historical Topography	12
§ 3. Walls, Gates, etc.	13
§ 4. Bridges	14
§ 5. Climate	15
§ 6. Geology	16
§ 7. Population and Manufactures	17
§ 8. Churches	18
§ 9. Cemeteries	57
§ 10. Palaces and Public Buildings	60
§ 11. Public Museums and Picture Galleries	64
§ 12. Libraries and Archives	97
§ 13. Charitable Institutions and Hospitals	98
§ 14. Theatres	99
§ 15. Popular Festivals	100
§ 16. Excursions	101

§ 1. Situation and General Topography.

Florence is situated on the river Arno, a tortuous and inconsiderable stream, which rises on the slopes of Monte Falterona, about 25 m. N.W.W. of the city, but does not reach it until after a course of nearly 90 m.

The valley of Florence, in some places 10 m. wide, is bordered on the N. by a lateral branch of the Apennines, the highest peak of which is Monte Morello (3000 ft.), and on the S. by a lower group of hills detached from the Apennines, and separating it from the valleys of the Chianti and Elsa.

The geographical position of Florence is lat. 43° 46′ 36″, long. E. of Greenwich 11° 15′ 30″; its height above the sea is 174 Eng. ft.

Firenze la bella, "the Etrurian Athens" (Byron), has been celebrated in all ages for the beauty of its situation; best appreciated from the Piazzale Michelangelo, from Bellosguardo, or from the ch. of S. Alessandro at Fiesole. Its chief features are the picturesque buildings of the city, the bright villas scattered about the rich plain and on the slopes of the hills, and the fine forms of the mountains which enclose the prospect. The environs of Florence have been described by Ariosto in the well-known lines—

> A veder pien di tante ville i colli,
> Par che il terren ve le germogli come
> Vermene germogliar suole i rampolli.
> Se dentro un mur, sotto un medesmo nome
> Fosser raccolti i tuoi palazzi sparsi,
> Non ti sarien da pareggiar due Rome.
>
> *Ariosto*, cap. xvi.

Within, the streets are mostly rather narrow. The finest palaces are crowned by a deep cornice in a bold style of ornament, whose size is proportioned to the total height of the building. The massive rustic basement is a characteristic of the *Tuscan style*, a designation employed by Vasari. A profusion of iron-work adds to their prison-like appearance, which is increased by the comparative scarcity and the smallness of the windows. The façades of many of the principal churches are unfinished.

§ 2. Historical Topography.†

Modern Florence is in the form of an irregular pentagon, divided into two unequal portions by the Arno

† For the history and antiquities of Florence, consult that pleasant book, *Walks in Florence*, by the Misses Horner, 1884. Also Mrs. Oliphant's *Makers of Florence*, and *Mornings in Florence*, by Prof. Ruskin.

The ancient city was wholly on the N., and an attentive observer may yet find indications of the successive enlargements which it has sustained.

The **First Cerchio**, or nucleus, was confined within narrow limits, forming nearly a rectangle, of which the frontage towards the Arno extended from the *Ponte Sta. Trinità* to half-way between the *Ponte Vecchio* and the *Ponte alle Grazie*, a distance of about 400 yards, and extending from N. to S. about 600 more, the ancient church of the *Apostoli* being just without the walls, and the *Duomo* or cathedral being just within. This was probably the precinct of the original Roman Castrum or colony. The first distinct historical notice of Florence is found in Tacitus (*Ann.* i. 79), in relation to the embassy sent by the Florentines to Rome, A.D. 10, petitioning against the proposed diversion of the Chiana into the Arno, a scheme which would have relieved Rome from the risk of inundation at the expense of Florence. Remains of Roman buildings have been discovered, but in rude and poor style, indicating the insignificance of the city. A few notices of the existence of Florence after the invasions of the Barbarians can be traced, but the very early history of the city is exceedingly obscure. Modern criticism equally rejects the legends of its foundation by the Roman Senate upon the site of the camp of King Florinus after the destruction of Fiesole, and the tales of its desolation under Attila and its restoration by Charlemagne. It appears, however, to have continued increasing in population under the government of the Countess Matilda.

The inhabitants of the first Cerchio were the descendants of the ancient Etruscan or Roman colonists, subjugated but left undisturbed by the Teutonic victors. Many powerful and noble families, however, of the adjoining country, as it is thought of Lombard lineage, had from time to time settled themselves round about the city, in the different *borghi*, the small villages and townships which grew up around it. These were aggregated to the community, when the distinction of origin began to be obscured, and in 1078 it was decreed that the whole population should be included within the walls of

The **Second Cerchio**, of which the Arno frontage extended from the *Ponte alla Carraja* to the *Ponte alle Grazie*, about double the length of the first enclosure. In the first Cerchio the narrowness and complexity of the streets, or rather of the alleys, mark the crowding of the ancient population round the fane of their tutelary saint, S. Giovanni, the protector of Florence. Both the first and the second Cerchio were thickly studded with the towers of the nobles, varying from 200 to 300 feet in height, at once the token of aristocracy and the means of abusing aristocratic power. Hence, in the great revolution of 1250, which established democracy, it was ordained that all these towers should be reduced to the height of 96 feet, an injunction which was rigidly executed; and these truncated dungeons were afterwards either demolished or incorporated in other buildings. At Bologna and San Gimignano the traveller may see similar towers in their original state; others, more altered, at Pavia. At Florence few of them subsist; the best preserved is the *Torre di San Zenobio*, at the angle of a street just N. of the ch. of S. Stefano (E. 4): it is now incorporated in the Pal. Bartolommei. On this site S. Zenobio, bp. of Florence, was born about A.D. 450, but the tower itself is evidently not older than the 11th cent.

The **Third Cerchio** is the circuit formed by the existing walls, now nearly levelled. This Cerchio includes the *Oltr' Arno*, on the S. of the river. It was begun in 1285, and not completed before 1388. *Arnolfo* gave the plans and designs. In the usual spirit of magnificence which distinguished the republic, it was decreed in 1324

that, at the distance of every 380 feet, there should be a tower 76 feet in height, as well for beauty as for defence; and a few still higher. Giovanni Villani, the historian, was director of the works, and he has described them with delight and pride. The aspect of this portion of the city differs much from that of the first and second enclosures. It wants their early historical monuments, but here are the great monastic edifices, whose owners did not become of importance until after the building of the second circuit, and who here obtained for their respective orders the extensive sites for buildings now devoted to other purposes. The streets are wide, straight, and well planned; many of them existed as suburban roads before they were taken into the town. Of these the *Via Larga*, now *Cavour*, is the principal. In forming the third circuit the citizens took larger measure than they were able to fill. In the N. portion there is yet, although disappearing under modern extension and improvements, unoccupied ground, and in the *Oltr' Arno* one half is occupied by the Boboli and Torrigiani Gardens.

§ 3. Walls, Gates, etc.

The **Walls** which till lately marked this last enlargement of the city, and the length of whose circuit was about 6 m., continued entire and unbroken throughout the whole extent, excepting where the more modern citadels of the *Belvedere* and the *Fortezza* had been inserted; but the towers which rose upon them had generally been demolished, or lowered to the level of the curtain. "These towers," says the historian Varchi, "encircled the city like a garland." They were demolished in 1527, when the Florentines were menaced by the Imperial army under the Connétable de Bourbon. This was the period when the modern system of fortification began; and, outworks being thrown up by the celebrated engineer *Antonio da San Gallo*, it was thought that the ancient towers diminished the means of defence of the city. The most perfect still remaining are on the southern site in the *Oltr' Arno*.

The old walls are utterly unavailable for any purpose of defence in modern warfare. Their utility consists in affording the means of collecting the city tolls or octroi duties. In consequence of the increased population the municipal limits have been extended almost as far as S. Domenico on the N., and Poggio Imperiale on the S., and the whole extent of the walls on the N. side demolished from Porta al Prato to Porta alla Croce, and on to the Arno. Broad new boulevards (*Viale Vittorio Emanuele, Principe Umberto, Filippo Strozzi, Principessa Margherita, Principe Amedeo, Principe Eugenio, Carlo Alberto*) now occupy their site.

Some of the ancient **Gates** are still standing as monumental records; they are nearly uniform; a tower, pierced by a circular arch. *Porta S. Gallo, Porta S. Miniato, Porta S. Niccolò, Porta S. Frediano*, and *Porta Romana* (1328), the last four on the S. side of the river, are the most perfect, but the Porta S. Niccolò is the only one retaining its original height and form. Several of the gates are decorated with "Marzocchi," or figures of lions, the emblem of the city, the derivation of which word is quite unknown. The *Porta San Giorgio*, on the S. side, leading to Poggio Imperiale and Arcetri, is decorated on the outside with a relief of the saint from whom it derives its name, and on the side towards the town with a fresco of the Virgin and Child, by *Bernardo Daddi*. The *Porta alla Croce* (1284) and *P. San Gallo* (1330) are each adorned with a large fresco of the Madonna with two Saints, by *Michele di Ridolfo*. Beyond the latter is a triumphal arch, erected by *Giado* in 1737, to commemorate the entry of Francis II., the first Grand Duke of the House of Lorraine. It is an imitation of the arch of Constan-

tine, covered with heavy reliefs by artists of little note.

Two *Medicean* fortresses break the line of the ancient walls, and are monuments of the destruction of the liberties of the republic. Clement VII. directed the building of the *Fortezza di S. Giovanni Battista,* on the N. side, for the purposes of maintaintaining the city in obedience to his nephews, Alessandro and Ippolito. Antonio da San Gallo was the architect, Michel Angelo, who was asked to construct this menace on his country's liberties, having sternly refused to lend his aid; it was completed in 1535.

The fortress of **Belvedere,** on the S. side of the city, stands upon the hill of *San Giorgio,* adjoining the gate of that name. It was built in 1590, by Ferdinand I., *Buontalenti* being the architect. Beneath are the vaults intended to contain the treasures of the Medicean Grand Dukes.

§ 4. Bridges.

The portion of the river within the city is crossed by four stone bridges and two iron suspension ones, all of which at various times have suffered more or less from the river's fury. The Arno is fed by mountain torrents, and occasionally swells in the course of a few hours to a most extraordinary height. Since the construction of the new quays, however, no case of inundation has occurred.

The **Ponte alle Grazie** (F. 5) was built by *Lapo,* the fellow-pupil of *Arnolfo,* under the direction of *Messer Rubaconte,* a Milanese, who filled the office of *Podestà* in 1235. It is to this *Messer Rubaconte* that Florence owes its present polygonal flagstone pavement, brick having been the material previously employed. This bridge has undergone frequent repairs, and has been widened. It was exceedingly damaged by the great flood of 1557. On the Lung' Arno Serristori, S.E. of the bridge, is a monument to Prince Demidoff, a wealthy and munificent Russian noble, by *Bartolini* (1870); the group of Charity succouring Children was presented by the prince.

The **Ponte Vecchio** was entirely carried away by a flood in 1177, and again in 1333. After the second destruction it was rebuilt on foundations so solid that they are unshaken to this day. Like the *Rialto,* it is a street of shops, appropriated, with few exceptions, to jewellers and goldsmiths. Above these shops runs a gallery leading from the Palazzo Pitti to the Galleria degli Uffizi.

Ponte Sta. Trinità. The bridge immediately preceding the present one had been built in 1274, on the ruins of another erected in 1252, but swept away by the torrent of the Arno. In 1347 this underwent very extensive repairs, but an extraordinary flood, on the 13th of Sept., 1557, entirely destroyed it and two of the arches of the Ponte alla Carraia. *Bartolommeo Ammanati,* architect to the Grand Duke Cosimo I., was appointed to rebuild it (1566–69). The design has always been considered a very bold one for the age. The arches are remarkable for the flatness of their curve, and the piers for their disproportionate size. At the angles are poor statues representing the four seasons. Close by to the S.W. stands the Church of *S. Jacopo tra' Fossi,* with an atrium of the 10th cent.

Ponte alla Carraia (E. 3), second in point of antiquity, having been first erected in 1218, when it was called the *Ponte Nuovo,* in contradistinction to the *Ponte Vecchio. Lapo* was the architect, and he built it of wood, but it was swept away by a flood in 1269. It was next constructed of timber upon stone piers. The usage of old times at Florence was to welcome May-day by shows and pageants, prepared by the citizens of the several quarters and districts. Now in 1304 the merry

companies, "brigata de' *Sollazzi*," of the *Borgo San Frediano*, gave notice that whoever wished to hear news of the other world should come to the *Ponte alla Carraia* upon May-day morning. The show itself was exhibited upon the river, upon which were moored various rafts and barges, supporting (as it would seem, upon a scaffold) a representation of the infernal regions. They were peopled by mummers, some disguised as demons, others figuring as condemned souls, all rushing to and fro midst flames and torments, and uttering the most terrific yells and cries. This strange spectacle drew enormous crowds, greater than the bridge could bear. The timbers gave way beneath the weight, and numbers of the spectators were either drowned or suffocated, or dreadfully maimed and injured; and thus, says Villani, did the joke prove earnest; for so many were sent to the other world, that there was hardly a family in Florence which had not lost a relative by the calamity. In 1304 the bridge was first erected throughout of stone, and, having been entirely destroyed by a flood in 1333, it was rebuilt in its present form. *Frà Giovanni da Campi* is said to have been the architect. Two arches were carried away in 1557; when it was restored to the state in which it remains, by *Ammanati*.

Beyond the Ponte alle Grazie on the E. side of the city, and the Ponte alla Carraia on the W., are the two suspension-bridges, called respectively the Ponte di Ferro di S. Niccolò and the Ponte di Ferro alle Cascine, completed in 1837 by a French engineer. That above the Ponte alle Grazie was carried away by the great flood of November 1844. It was restored in 1853. The other crosses the river at a point where it is sometimes so shallow that boys may be seen wading through the water to evade the toll.

Quays, called by the generic name of **Lung' Arno**, extend the whole length of the city along the rt. bank of the river, and on the l. bank from the Porta S. Niccolò to the Pal. Tempi, and from the Bridge of Santa Trinità to the suburb of S. Frediano. The rt. bank of Lung' Arno, with its prolongation in the Cascine, is the favourite walk during the winter months. The names of the various sections of the Lung' Arno, like those of other streets here and elsewhere in Italy, are often capriciously changed. In the Piazza Manin (D. 3) is a statue of *Goldoni*.

§ 5. Climate.

The situation of Florence, in the midst of a mountain-chain, produces vicissitudes of heat and cold, much greater than might be expected in so low a latitude. Piercing winds descend through the valleys of the Apennines, which are generally covered with snow during the winter; while in summer its bowl-shaped valley renders it very warm. The mean temperature is 59°·5; the means of the coldest and hottest months, January and August, being 41½° and 77°. The transitions from heat to cold are considerable even during the same day, which renders it a bad residence for persons suffering from pulmonary affections. Equally dangerous is the change from bright sunshine on the Lung' Arno to the dark, sunless streets, which form so many funnels for cold air descending from the gorges of the Apennines. To this source may be traced most of the indisposition from which English and American visitors occasionally suffer.

The months of September, October, and November are exceedingly agreeable; the latter, however, generally ends with 10 days' or a fortnight's rain, after which a cooler temperature commences, but with still clear weather until the end of December. January is sometimes ushered in with snow, followed during that month and February by the biting and penetrating *Tramontana*, or north wind. March

is windy and cold, moderating after the equinox. April, May, and the early part of June are very agreeable; the second half of June, as well as July and August, oppressively hot, the thermometer in the shade averaging 84°. In certain seasons, however, the hot weather does not set in until the first week in July, and continues until the first week in September.

The quantity of rain that falls in Florence is considerable, especially in the autumn and early winter. From the nature of the pavement and improved drainage it soon finds its way into the Arno; there is consequently no stagnant water in any part of the town.

In a sanitary point of view Florence is much improved since the invasions of the cholera in 1854 and 1855, not only as regards drainage, but by the forbidding of intramural interments except in some very rare cases. Until the period in question the whole population, except the very poorest classes, found their last resting-place in the numerous churches and cloisters, the burying-fees forming a considerable item of income to the clergy and monks, who were improperly allowed to continue the custom, notwithstanding one of the most well-judged laws of the Grand Duke Leopold forbidding it. The city is supplied with excellent water (*acqua potabile*), distributed from a vast reservoir by means of hydraulic tubes.

Florence is exempt from specific diseases or epidemics. In October and the beginning of November, as in April and May, the climate of Florence is much less relaxing than that of Rome or Naples. Chronic dyspepsia generally diminishes in intensity after a residence in the Tuscan capital; in fact, all those diseases of a non-inflammatory character requiring a bracing atmosphere appear to be benefited in Florence. Ague and fevers similar to those of Rome and Naples are unknown in Florence, save as the result of importation, the disease having been contracted elsewhere. Measles and scarlatina, like all other eruptive diseases occurring in Tuscany, as a general rule, run a remarkably mild course.

§ 6. Geology.

The hills that bound on either side the middle valley of the Arno, in which the Tuscan capital is situated, consist chiefly of a peculiar species of sandstone called *pietra serena*, and of a coarse limestone known by the names of *pietra forte*, *galestro*, etc.; they belong to the age of the British greensand and chalk. The pietra serena, which is extensively quarried for building-stone, is in massive strata, which may be well examined in the quarries of Monte Cecioli, and all round the hill on which Etruscan Fiesole stands, and in the gorge of La Gonfolina, between the middle and the lower valleys of the Arno; whilst the pietra forte abounds in all the hills S. of the city, and furnishes the blocks not only for its massive polygonal pavement, but also for the outer walls of those prison-like palaces which have given the name of Tuscan to similar constructions elsewhere. The only fossil remains hitherto discovered in this cretaceous group are numerous species of fucoids or sea-weeds, of some species of hamites (in the valley of the Sieve), and of the genus *Nemertes* —an extinct gigantic sea-worm—in the limestone of the latter locality. In the upper beds of the calcareous rock at Mosciano (see below, *Excursions* from Florence), near the watershed between the Era and the Elsa, several species of nummulites have been found, which led Sir R. Murchison and Professor Meneghini to refer it to the Eocene or lower Tertiary epoch.

Eruptive rocks, in the form of serpentine and diallage rock, exist on either side of the valley of the Arno, and everywhere are of posterior date to the stratified secondary deposits through which they have been protruded, and which they have often

changed the nature of, or, to use a geological expression, metamorphosed. The best localities near Florence for studying this class of phenomena will be on the group of hills that surround the village of Impruneta, 9 m. S.E. (see below, *Excursions* from Florence), and at Monteferrato and Figline, N. of the city of Prato. On the E.S.E. side of the hills of Fiesole some traces of a serpentine eruption may be seen below the Castel di Poggio.

No portion of the marine Pliocene beds, so abundant in the Val d'Arno di Sotto, appears to have extended into the valley of Florence: hence it is reasonable to conclude that the latter, hemmed in by the still barred-up pass of the Gonfolina, formed an inner lake. The city itself stands on the modern alluvial deposits of the Arno.

§ 7. Population and Manufactures.

The population of Florence, according to the census of 1881, is 131,000; or, including the suburban districts, 164,500. It increased very rapidly during the time that the city was the capital of the Italian kingdom and the seat of the government.

Florence is a centre of art rather than of manufactures, and the most flourishing business is that of painter, sculptor, or copyist of the works of old masters in the public galleries. Carved woodwork, especially imitations of mediæval furniture, together with picture frames, statuary, and works in alabaster, employ a large and increasing number of the inhabitants. Florence is also the headquarters of the straw-plait industry, but the work itself is chiefly carried on in the country districts. Bric-a-brac dealing is a very important trade. The Florentine mosaic manufacture is peculiar to the city, and the materials are entirely different from those of the modern Roman mosaic. In the Roman mosaic the colours are artificial, it being formed of little pieces of opaque glass, called *smalto*. In the Florentine mosaic no colours are employed, excepting what are natural to the stone; and the varied tints and shading are formed by a judicious adaptation of the gradations which the materials afford. By means of these only, graceful and elaborate representations of flowers, fruit, ornaments, etc., have been produced. Marbles and jaspers of brilliant colours, being very valuable, are only used in thin slices, like veneer, about ⅛ of an inch thick. The process is extremely tedious, and therefore expensive; the pattern is drawn on paper; each piece is then cut out and drawn on the stone chosen. The stone is sawn by means of a fine wire stretched by a bow and with emery powder, and is worked down with emery at a wheel until it fits exactly; it is then joined to the other pieces by being set in a backing of white cement about ½ inch thick; when the work is completed this cement is planed down even, and a slab of slate put at the back. The process of manufacture may be seen at the *Galleria dei Lavori* in the Via degli Alfani.

§ 8. Churches.†

The **Duomo**, or ****Cathedral of Santa Maria del Fiore**, anciently *Santa Reparata* (D. 5).

The earliest known building erected on this site was the ch. of S. Salvatore, at the time when the present Baptistery served as a Cathedral. This was demolished by Bp. Reparato in 680 to make way for a Cathedral in honour of his namesake S. Reparata, the patroness of Florence (see *S. Salvatore*). Remains of the old ch. may be observed in the walls of the Duomo, facing the Campanile.

The Florentines, however, determined to erect in their city a monument which should surpass all that had preceded it; and in 1296 *Arnolfo*

† The *Giglio Fiorentino*, published annually, and sold everywhere for 20 c., gives useful information about the church services.

di Cambio da Colle, to whom they had by a decree in 1294 confided the execution, had so prepared his plans that its foundations were laid and the church dedicated to Santa Reparata. Arnolfo's design, which was afterwards modified by the change introduced by Brunelleschi in raising the cupola, may be seen on the fresco in the Cappella degli Spagnuoli at Santa Maria Novella. This edifice is one of particular interest in the history of architecture, and it gave the idea for St. Peter's, and its gigantic dome. The outer walls are almost entirely cased with marble. The whole length of the building is 500 ft.; from the pavement to the summit of the cross is 387 ft.; the transepts are nearly 306 long; the width of the nave and aisles 128; the height of the nave 153, and that of side aisles 96½ ft. The nave was intended by Arnolfo to consist of five bays or arches; but, as the families of the Falconieri and the Bischieri refused to give up some buildings on the E. required for the choir, he was compelled to diminish its length so as to include only four.

Between the period of Arnolfo and Brunelleschi, many architects of great celebrity were employed in carrying on the works; among whom we find the names of *Giotto*, *Andrea Orcagna*, and *Filippo di Lorenzo*.†

Arnolfo died in 1310, and the work stopped until Giotto was requested to continue it in 1333, with an order that he should remain as a resident in Florence to ensure its progress. He erected the campanile; the façade was not begun until 20 years after his death. This façade existed till the 16th cent., having been adorned with statues by the best masters, including Donatello, when in 1558 it was destroyed by the Provveditore, *Benedetto Uguccione*, for the purpose, as he professed, of re-erecting it in the then modern style. It may be seen in the back-ground of a lunette in the outer cloister of the convent of S. Marco.

† The preposition *di*, in Italian names, almost always means *Son of*; *da* signifies the birthplace or adopted town of the artist.

In 1636 another façade was begun, but the works were suspended; and though a fresh attempt was made in the reign of the last Grand Duke to erect one after a design of the Cavaliere Matas, nothing came of it. A new design, however, by the architect *Emilio de Fabris* was furnished in 1875; and the façade was completed, chiefly by public subscription, in May, 1887.

De Fabris (d. 1878) had intended to finish off his front with three gables; but this elevation was thought to harmonize so badly with Brunelleschi's cupola and Giotto's tower, that his successor prepared an alternative design in the form of the old basilicas, and before the completion of the work left the final adoption of style to be decided by public opinion. For this purpose the boarding was removed, and the erection exposed to public view on Dec. 5, 1883. The opinion was almost unanimous that the front of the southern aisle, which had been finished off in wood according to the "basilican" style, was far more in accordance with the building itself and its surroundings than the northern side, which exhibited a specimen gable on the "tricuspidal" plan.

The 4 statues in niches flanking the side doors appropriately represent the Card. legate Pietro Valeriani, who laid the foundation stone in 1296; Bp. Tinacci, who blessed the progressing walls in 1357; Pope Eugenio IV., who consecrated the nave and aisle in 1435; and S. Antonino, who blessed the lower walls of the lantern in 1444. The 4 angels below the statues bear the symbols of Baptism, Confirmation, Penance, the Eucharist, Holy Orders, Extreme Unction, and Matrimony. On a lower level, flanking the central door, are statues of the patron Saints of Florence, Reparata and Zenobius. The central Mosaic represents the Saviour enthroned, with whom the Virgin intercedes, assisted by S. John Baptist, S. Anna, and various Saints specially honoured at Florence. In

the mosaic on the N. side, Charity institutes the various Works of Mercy supported by the city; in that on the S., Faith inspires the Arts which here have flourished. The 4 statues flanking the central mosaic are those of Pope Calixtus I. and Celestinus I., with SS. Jerome and Buonaventura. In the tympanum above, the Virgin appears in a rather far-fetched allegory as the Ark, bearing within her Salvation in the person of the Saviour. The flanking statues are those of Leo the Great and Gregory VII. On the apex of the tympanum stand the Virgin and Child, the 12 Apostles forming a row beside them. At the corners of the frame which encloses the large wheel-window are busts of Marsilio Ficino, Galileo, Paolo del Pozzo, and Amerigo Vespucci, illustrating Philosophy, Astronomy, Mathematics, and Geography; while the row of 12 busts above the wheel, and 2 beside it, represent the most famous Church poets, sculptors, painters, and musicians, from S. Ambrose down to Raffael.

After the death of Giotto (1336) the works proceeded slowly† under different artists, including those before mentioned, until 1420, when it was determined to employ *Filippo di Ser Brunellesco* to complete the cupola. Brunelleschi was born in 1377: his father *Lippo di Tura* was a notary of Florence. Though skilful as a sculptor, he had many rivals, and became desirous of devoting himself to architecture. In company with Donatello he visited Rome, and applied himself with ardour to the study of the ruins of the Eternal City. It was there that he silently began to meditate upon the scheme of uniting by a grand cupola the nave and transepts of the Duomo at Florence; a project which until his time was considered impracticable. Having qualified himself, by anxious study at Rome, for the work he sought, he returned to Florence in 1407. In this year the citizens convoked an assembly of architects and engineers to deliberate on some plan for finishing the Duomo. To this assembly Brunelleschi was invited, and gave his advice for raising the drum or base upon which the cupola should be placed. It was not, however, till 1420 that the work was resumed in earnest. In that year, at a meeting composed of the principal master-builders, not only of Tuscany and Lombardy, but from beyond the Alps, Brunelleschi detailed the plan by which he eventually completed the cupola. But the space to be covered was so much greater than any dome hitherto attempted, that the citizens who formed the building committee hesitated to believe in the practicability of his scheme. Brunelleschi explained and argued until the discussion grew so warm that the "donzelli," or ushers, by order of the committee, lifted him off his legs, and carried him out of the room. He nevertheless persevered, and the completion of the work was ultimately entrusted to him. Before his death in 1446 he had the satisfaction of seeing the cupola finished, with the exception of the outer coating of the drum upon which it rests; for the decoration of which, as well as for the lantern with which he proposed to crown the edifice, he left designs, unfortunately lost. This cupola is octagonal, and is 138 ft. 6 in. in diameter at its base, and from the cornice of the drum to the eye of the dome the height is 133 ft. 3 in. It served as a model for that of St. Peter's to Michel Angelo, whose admiration of it was so great that he used to say, "*Come te non voglio, meglio di te non posso.*" The cupola is the largest dome in the world; it is the first that was ever raised upon what is technically called a *drum;* and the first double dome that ever was built. The finest view of the exterior is obtained from the S.E.

The *ascent of the dome is recommended, not only for the sake of the view, but because no correct idea of its size can be formed without doing so. On the way up may be visited the *Magazzino del Duomo*, containing a beautiful marble basin by Giotto.

† See *Note A, p. 113.*

Over the first door on the N. side of the ch. is a Madonna with kneeling Angels attributed to *Jacopo della Quercia*; over the second, encircled by rich Gothic work, is an Assumption, called *La Mandorla*, or the Almond, from the shape of the compartment in which it is placed, by *Nanni d'Anton di Banco*. Beneath are two small statues by *Donatello*, and in the lunette is an *Annunciation in mosaic, by *Domenico Ghirlandajo*. On the S. side the Madonna over the door nearest to the campanile is attributed to *Niccolò Aretino*, and that over the door more towards the E. to *Giovanni Pisano*.

The interior of the cathedral is rather dark, owing to the smallness of the windows, the rich colours of the beautiful stained glass with which they are filled, and the sombre colour of the stone (*pietra serena*) of which it is built. The four pointed arches, which stretch along the whole length of the nave, are surmounted with the armorial bearings of Florence, of the Pope, and of the Guelphs and Ghibellines. "The most studious ingenuity could not produce a design for the interior of a building which should more completely hide its extent, and throw away every common advantage of its magnitude."—*Ruskin.*

The stained glass of the central round window was executed in 1404 by *Niccolò di Piero*, and represents the Virgin in glory. Those at the side are are the works of *Frà Bernardino*, a Dominican (1424) and *Francesco di Giovanni*; and represent the expulsion of Joachim from the Temple, and the Death and Assumption of the Virgin. Both the latter were designed by *Ghiberti*. The mosaic over the principal door, representing the Coronation of the Virgin surrounded by angels, is by *Gaddo Gaddi*. The Angels by *Santi di Tito* under the arcade have been ruined by re-painting.

Above the side door, to the l. or N. of the principal entrance, is the equestrian monumental fresco portrait, painted grey on grey, of Sir John Hawkwood, a general in the service of the Florentines in 1392. The name of this celebrated knight is here translated into *Giovanni Acuto*.

"Hawkwood appears to me the first real general of modern times; the earliest master, however imperfect, in the science of Turenne and Wellington. Every contemporary Italian historian speaks with admiration of his skilful tactics in battle, his stratagems, his well-conducted retreats. Praise of this description is hardly bestowed, certainly not so continually, on any former captain."—*Hallam.*

Besides bestowing this monument, the Republic interred Hawkwood at the expense of the state, and all the noble citizens of Florence came to attend the funeral pomp. By a decree of the Signoria, *Paolo Uccello* was employed to paint this memorial. He also executed the heads of prophets in the angle of the Clock-frame.

The pendant to Sir John's is another equestrian monumental fresco portrait, of the same size and nearly in the same style, painted by *Andrea del Castagno*. It was likewise placed by the Republic to commemorate another hired general, *Niccolò Marrucci da Tolentino*, who, taken prisoner by the Milanese, died in captivity (1434).

The fresco of S. Zenobius, with SS. Eugenius and Crescentius, kneeling, on the first pier N., is attributed to *Orcagna*. Against the opposite pier stands a beautiful holy water basin by *Arnolfo*, much restored. On the pier above it is a portrait of the Dominican Bp. Antonino, by a pupil of *Vasari*. The modern predella represents the foundation of the Order of Buonomini (see *S. Martino*).

In the first medallion on the S. wall is the monument to *Brunelleschi*, his bust over a mural tablet, by *Buggiano*. He was buried at the expense of the Republic. To *Giotto*, whose memorial is a little further on, the same

tribute of respect was paid; but his bust, by *Benedetto da Majano*, was placed here, long afterwards, at the expense of Lorenzo de' Medici. The epitaph beneath is by Politian. Between these medallions is the tomb of Giannozzo Manetti, by a pupil of *Donatello*. The fine sarcophagus of Pietro Farnese over the door is by *Orcagna* or *Agnolo Gaddi* (1363). Further on, and before reaching the S. entrance to the cathedral, is the monument of Marsilio Ficino, the great restorer of Platonic philosophy, who also received the tribute of a public funeral. The bust of Ficino is by *Ferrucci*. Over the S. door is the tomb—with a sitting figure by the Sienese sculptor, *Tino da Monte Camaino*—of Antonio d'Orso, Bishop of Florence, who, when the city was besieged by the Emperor Henry VII., manned the walls with the canons of the cathedral, whom in full armour he led against the enemy. Here begins a series of statues representing Apostles, by Florentine sculptors of the 15th cent. The frescoed Saints on the chapel-walls are by *Bicci di Lorenzo* (1427), and the beautiful *stained glass by *Bernardo di Francesco, Angelo di Lippo*, and others (1434–1477).

The interior of the cupola, painted from designs of *Vasari*, was begun by him in 1572, but finished, after his death, by *F. Zuccaro*. The frescoes represent Paradise, Prophets, Angels, Saints, the Gift of the Holy Spirit, the Punishment of the Condemned, &c. The figures are bold and gigantic, but the general effect is not pleasing.

The **choir** and the high altar are placed beneath the dome. The choir retains its original plan, but was renewed in its present form from the designs of *Baccio d'Agnolo* (1547–1568). It consists of an octagon basement or dado, adorned with good reliefs by *Baccio Bandinelli*, and some, of scarcely inferior merit, by his pupil, *Giovanni dell' Opera*. These were formerly more numerous, the screen having been curtailed in size, and the surplus reliefs deposited in the museum of the Opera del Duomo.

The **Service-books** are illuminated with exquisitely beautiful miniatures by *Monte di Giovanni* (1515–27), *Fra Eustachio* (1520–25), and others. They can only be seen by permission of Signor Berti, director of the Museum at the Opera del Duomo.

Behind the high altar is a Pietà, left unfinished, by *Michel Angelo*, who is said to have worked at this group during the latter years of his life, intending to have it placed upon his tomb. The inscription beneath states that it was the *Postremum Opus* of the great sculptor, who did not complete it in consequence of a defect in the marble.

Over the door of the **Ancient Sacristy**, at the corner of the S. transept, is the Ascension, by *Luca della Robbia*. Within are 2 angels, also by him; a fine St. Michael, by *Lorenzo di Credi*, and a well-carved lavatory in white marble. It was in this sacristy that Lorenzo de' Medici took refuge when he escaped the daggers of the Pazzi.

The **tribune** contains 5 chapels; in the central one, and under the altar, is the bronze shrine of St. Zenobius, by *Ghiberti*. The relief on it represents a miracle said to have been worked by the intercession of the Saint, the Resuscitation of a Dead Child. The Last Supper behind the altar is by *Giov. Balducci*.

The **sacristy** between the tribune and the N. transept is called the *Sagrestia delle Messe*. The bronze door and the relief of the Resurrection over it are by *Luca della Robbia*; the latter is said to be the first work executed by him in this material. The elegant Lavatory on the rt. of the entrance is by *Donatello*; that on the l. by *Baggiano* (1540). The statuettes of children bearing wreaths of flowers were sculptured in wood by *Donatello*.

In the centre of the pavement in the N. transept is a small circular marble

tablet, enclosing another smaller piece placed eccentrically. The latter, together with a plate of brass fixed in the cupola, and pierced to admit a ray of the sun, constitutes the gnomon constructed by *Paolo Toscanelli* (d. 1482), a mathematician of eminence. It was improved by Father Ximenes, by the addition of a graduated metal plate. One of the purposes for which it was intended was to observe the change which takes place in the obliquity of the ecliptic, or the sun's position at the solstices. It has also served to show that there has been no sinking or settlement in the foundation of the piers that support the cupola for nearly 4 centuries. Round the N. transept, used as the choir in winter, are chapels, in which are 2 memorials in fresco, to Luigi Marsili and Bishop Piero Corsini (d. 1405), the former by *Ricci di Lorenzo* (1439), the latter by *Santi di Tito.*

Near the door in the N. aisle, close to the choir, is the portrait of Dante, by *Domenico di Francesco,* called *il Michelino,* a pupil of Frà Angelico's, placed here by order of the Republic in 1465. The poet is represented with the features and costume of the generally adopted idea of Dante, familiarised to us by Flaxman's designs. On the left of the spectator are Hell and Purgatory, and in the centre Paradise; on the rt. is Florence with its turreted walls, cathedral, and Palazzo Vecchio; the inscription in Latin verses under it is by Bartolommeo della Scala.

Over the side door, near the picture of Dante, is a marble tomb, of elegant design, probably that of *Aldobrandini Ottobuoni,* who was decreed a public funeral in the old cathedral of S. Reparata for patriotism (1259). Further on is a medallion-bust of the musician Squarcialupi, who built two organs for Old St. Paul's, by *Benedetto da Majano.* Beyond it are the bust and inscription put up by the municipality of Florence in 1848 to Arnolfo di Cambio, and a fine statue of Poggio Bracciolini, by *Donatello.* The design of the inlaid marble pavement, by *Baccio d'Agnolo, Francesco da Sangallo,* and others, is completely lost in the darkness of the building.

The ****Campanile,** or bell-tower, was designed by *Giotto,* and begun by him in 1334, pursuant to a decree commanding him to construct an edifice which in height and in richness of workmanship should surpass any structure raised by the Greeks or Romans in the most palmy periods of their power. It is square on the plan, rising in the same dimensions to the height of 275¾ ft. After his death it appears to have been continued for some time by *Andrea Pisano,* and finished by *Francesco Talenti,* who modified to some extent the original design, and entirely omitted Giotto's contemplated spire. The architecture is Italian Gothic. On the basement story are two ranges of tablets, all from the designs of *Giotto,* and executed by him, by *Andrea Pisano* and by *Luca della Robbia.* Commencing on the W. side, at the left, the subjects of the *Lower range* are—1 and 2. Creation of Adam and Eve. Their first labour. 4. *Jabal, "the father of such as dwell in tents, and of such as have cattle." 5. Jubal, "the father of all such as handle the harp and organ." 6. *Tubal-Cain, "the instructor of every artificer in brass and iron." 7. Noah's discovery of wine. S. side. —1. Astronomy, or the study of the stars as a guide in nomad life (inferior in workmanship). 2. Defence, building a watch-tower. 3. Woman providing the house with earthen vessels. 4. Man taming the Horse. 5. Woman at the Loom. 6. Legislation. 7. Dædalus, as the representative of exploring and emigration. E. side.—1. Invention of navigation. 2. Hercules and Antæus, symbolical of Conquest. 9. *Agriculture. 4. Trade, the use of the Horse. 5. Geometry. N. side.—The seven liberal Arts and Sciences. 1. Sculpture. 2. Painting; tradition attributes these two to Giotto's own hand. 3. Grammar. 4. Arithmetic (?). 5. Logic. 6. Song (?). 7. Harmony (?) *Upper range.* W. side.—The seven cardinal virtues. S. side.—The seven works of mercy. E. side.—The seven beatitudes. N. side.—The

seven Sacraments, or rather six, for instead of Penance there is a Madonna and Child. Over the door is a Transfiguration, by *Andrea Pisano*. These reliefs are curious, and of beautiful workmanship; but some of them are explained by conjecture only. Above the two ranges of reliefs are sixteen statues larger than life, four on each side. On the W. side are the four Evangelists, three of them by *Donatello*. The two central figures are portraits of Francesco Soderini, his patron, and Barduccio Cherichini, one of his most intimate friends. The latter is the famous *Zuccone*, or *Baldpate*, which, it is said, the artist preferred to all his other works. "*Parla*," exclaimed he, as he gave the last stroke of the chisel to the dumb effigy. Donatello worked *con furia;* and the exclamation was a burst by which the work and the master were equally characterised. On the S. side are the statues of four Prophets: three by *Andrea Pisano*, the fourth by *Giottino* (?). On the E. side are four saints; the two statues in the middle are by *Donatello;* the two on the outside by *Niccolò Aretino*. On the N. side are four Sibyls, the first three to the eastward by *Luca della Robbia;* the fourth by *Nanni di Bartolo*. Lord Lindsay suggests, with much shrewdness of observation, that Giotto intended to represent on the four faces of his tower the four main stages of human progress—W. Patriarchal, S. National, E. Colonising, N. Artistic.

Within, the stories form finely vaulted chambers. On the summit may be seen four great piers, upon which was to have rested the spire. The cost of this tower was enormous: it is calculated in the books of the Duomo that the average cost of each cubic braccio (7½ cub. ft.), including the apertures, was 1000 florins. There are 6 fine bells; the largest, named *La Santa Reparata*, bears the Medici arms. The staircase, consisting of 414 steps, can be easily ascended. Not less than 3 persons are allowed to ascend at the same time (see *Pisa*).

Two statues, by *Pampaloni* (1830), have been erected at the entrance to the Canonry (*la Canonica*) on the S. side of the Cathedral, in honour of the architects Arnolfo and Brunelleschi. On the building beyond is the *Sasso di Dante*, a slab of *Serravezza* marble let into the wall, on which Dante used to sit and contemplate the cathedral.

****Battistero di San Giovanni**—in form an octagon, supporting a cupola and lantern. The outer wall, of white and black marble, is a coating erected in 1288–93, by *Arnolfo*. The structure which this covers was supposed by the early Florentines to have been the temple of their tutelar deity Mars. Within, the 16 splendid columns, probably ancient, surmounted by a range of arches with Ionic pilasters enclosing a gallery, as well as the general arrangement of the structure, suggest a Roman origin. On the other hand, the irregular employment of the Roman orders, and the fragments of a reversed inscription, may be considered as proofs that it was raised in a barbarous age; and the Tuscan archæologists seem inclined to consider it not older than the 6th cent. It seems clear that it was a finished building in 725. The centre of the dome in its original state was open to the sky, the lantern not having been erected until 1550. Originally this edifice was not the Baptistery, but the cathedral. At the beginning of the 13th cent. the western door was closed, and the tribune for the high altar erected. Up to 1293 it was surrounded with graves, which are spoken of by Boccaccio; but in that year the ground around it was paved.

At each side of the eastern entrance is a shaft of red porphyry presented by the Pisans in 1117. They are now encircled and kept together by iron bands; for the Piazza being entirely filled with water during a violent inundation of the Mugnone in 1424, the columns were undermined and broken by the fall. The Mugnone, whose course has been shifted to the W., formerly flowed into the Arno through the heart of the city.

The chief ornaments of the Baptis-

tery are the three *bronze doors executed, one by *Andrea Pisano*, and the two others by *Ghiberti*, which latter were declared by Michel Angelo worthy of being the gates of Paradise.

The gate executed by *Andrea Pisano* is the one towards the S. It was completed in 1339, as appears by an inscription which yet remains, and represents the principal events in the life of St. John. The singularly beautiful framework of birds, fruit, and foliage is remarkable for the sharpness of its modelling.

The northern and eastern gates were added (1400–1424) at the expense of the guild of merchants. The work was thrown open to competition, and *Ghiberti*, *Brunelleschi*, *Donatello*, *Jacopo della Quercia*, *Niccolò d'Arezzo*, *Francesco Valdambrini*, and *Simone da Colle* all strove for the prize. In the casting and execution of the N. gate, *Ghiberti*, who is said to have been only 20 years of age when he began his work, was assisted by his step-father, *Bartoluccio*, and by nine other artists, whose names are preserved in the annals of the wardens of the Baptistery. Upon this gate are displayed the principal events of the life of our Lord, the Apostles and the early Fathers. The third, or E. gate, is the most beautiful, and represents in the compartments the leading events of the Old Testament, whilst the framework is filled with statues and busts of patriarchs, saints, and prophets of the Jewish dispensation, in bas-relief. The statues of Miriam and Judith are to be distinguished. Elegance of design is especially remarkable in the recumbent figures at the lower portion of each valve of the door. "It is not pretended that these reliefs are free from faults. Their chief imperfection arises out of the undefined notions which then existed of the true principles that respectively govern, or should govern, composition in painting and sculpture. It is obviously out of the province of the latter art (which is confined to representing objects by defined forms alone) to attempt perspective appearances and effects which can only be truly and correctly given by aid of colour, or by the skilful distribution of light and shadow. In the work under consideration this principle is invaded. Objects are represented in various planes, and those which should be subordinate are, in consequence of the necessary relief given to them in order to define their forms, forced upon the attention, or cast shadows to the injury of more important features in the design. The number of small parts and a too great minuteness of detail are also defects in this remarkable work, and deprive it of that breadth of effect which is so admirable a quality in art."—*Westmacott, jun.* The borderings of flowers and animals in low relief which surround the S. and E. gates are very beautiful.

Ghiberti and his assistants were paid for the two gates 30,798 florins, a sum which shows the exceedingly high standard by which such proficiency was measured.

Groups, also of bronze, adorn the frontispieces of the three portals, all of merit. Over the S. door is the Decapitation of St. John, by *Vincenzo Danti* (1571); over the eastern door is the *Baptism in the Jordan, by *Andrea da Sansovino* (1529); and over the N. door, St. John preaching to a Sadducee and a Pharisee, by *Francesco Rustici* (1511), but executed, according to Vasari, from a design of *Lionardo da Vinci*. The Angel in the group over the E. door was a later addition by *Spinazzi* (1660), and is false in attitude and gesture. Opposite the N. door is the entrance to the former *Opera del Battistero*, with a statuette of the Boy Baptist in the lunette, by *Michelozzo*.

The interior of the Baptistery is in the form of a regular octagon as well as its roof. It had originally four entrances from the cardinal points. On each side of the octagon are two columns, surmounted by gilt composite capitals, 12 of granite, 2 of cipollino, one of marble from Mount Hymettus, and one of fluted white. Over these columns runs a gallery, having small round arches in pairs. On the face of the gallery are portraits

of the bishops of Florence and other ornaments.

The cupola is covered with mosaics, some by a Greek, *Apollonius;* others by *Fra Jacopo Francescano, Andrea Tafi,* and *Fr. Jacopo da Torrita.* They were restored in 1402 by *Lippo di Corso,* and in 1482 by *Alessio Baldovinetti.* They exhibit, some the pure Byzantine, some the pure Romanesque, and others a mixed style. The circular tribune at the W. end has its vault covered with good early mosaics: on the arch are numerous heads of saints and prophets, and on the roof a large circular mosaic in eight compartments supported by four crouching Atlases. On either side are sitting figures of the Virgin and St. John the Baptist. This fine work is seen to disadvantage, being hidden by the modern hideous high altar.

The floor is formed by a varied pavement (1200) of white marble and serpentine. The patterns are very complicated and beautiful. The site on which stood the ancient baptismal font in the centre is paved with marbles, and between this and the E. door is a very remarkable memorial of ancient *science,* ascribed to *Strozzo Strozzi,* the astrologer, who died in 1048. In the centre is the Sun, surrounded by the following verse, which may be read either way, and does not make much sense in any:—

EN GIRO TORTE SOL CICLOS ET ROTOR IGNE.

This is surrounded by a zodiac ornamented with arabesques.

Dante speaks of this building as if he delighted in it, though his mischance in breaking one of the small basins used for baptizing children, in saving a child from drowning in the large one, occasioned one of the many unjust charges from which he suffered during his troubled life. Speaking of the cavities in which sinners guilty of simony are punished, he compares them to the fonts,—

. . . . nel mio bel San Giovanni,
Fatti per luogo de' battezzatori;
L' un degli quali, ancor non è molt' anni,
Rupp' io per un che dentro v' annegava:
E questo sia suggel ch' ogni uomo sganni.
Inf. xix. 17–21.

. . . . In St. John's fair fane, by me beloved,
Those basins form'd for water, to baptize;
(One of the same I broke some years ago,
To save a drowning child; be this my word
A seal, the motive of my deed to show).
WRIGHT'S *Dante.*

The great font itself was destroyed by Francesco de' Medici, upon the occasion of the baptism of his son Philip (1577), greatly to the displeasure of the Florentines. The present font was erected in 1658, but it seems to be of an earlier period, and has been attributed to *Andrea Pisano.* On each of its eight sides are alto-reliefs of baptism, as practised at different periods. Near the font, sunk in a recess, is an ancient Roman sarcophagus in Greek marble, with a relief of the head of its owner. On one side is a seated figure with a winged genius presenting an offering, on the other a female preparing viands, with a man bearing baskets of provisions; at each angle is a Genius of Death.

Between the S. and E. doors is a statue, in wood, of Mary Magdalen, by *Donatello.*

On the opposite side of the Baptistery is the noble Renaissance *tomb of Baldassare Cossa (John XXIII., d. 1419), the work of *Donatello,* assisted by *Michelozzo.* He was deposed by the Council of Constance (1414) and Martin V. elected in his stead. Martin objected to the title of *Quondam Papa* here given to his predecessor, but the Florentines would not forget that he had been Pope, though deposed. The sarcophagus, on which lies the statue in bronze effigy of the Pontiff, stands on a pedestal on which are sculptured figures of Faith, Hope, and Charity; the two latter by *Donatello,* the first by *Michelozzo.*

All the baptisms of the city are still performed in this church, according to the ancient ritual. W. of the Baptistery is the unimportant **Arcivescovado,** or Palace of the Archbishop, built by *G. A. Dosio* in 1573.

On the S.E. stands the

Hospital of the **Bigallo,** with two

fine circular arches, enclosing a magnificent loggia, which was carefully restored in 1883. The building formerly belonged to the brotherhood of the Misericordia (p. 99), who established their quarters here in 1352. It now belongs to a charitable institution, devoted to the care of Orphans. The oratory contains a Virgin and Child, with two Angels, by *Alberto Arnoldi* (1358); and below it an exquisite *predella by *Domenico Ghirlandajo*, representing the Corporation of La Misericordia removing the sick, the massacre of St. Peter Martyr, the Virgin of Mercy, the Adoration, and the Flight into Egypt. The grating of the oratory is a handsome specimen of modern ironwork. In a small room is a curious picture of Misericordia, with the city at her feet, and numerous figures around her, by *Giottino* (1342), and a later painting of the Reception of Orphan Children by the Fraternity (1380). On the N. side of the Baptistery is the column of *S. Zenobius*, a shaft of *cipollino* erected in the 14th cent., to commemorate a miracle said to have taken place upon the translation of his relics; a withered trunk of a tree, which was touched by his bier, having sprouted out in leaves.

In the ***Museo dell' Opera del Duomo**, E. of the Cathedral, are preserved several remarkable objects of ancient art.—The altar-front of the Baptistery (where it is exposed only on the feast of St. John the Baptist, 24 June), is of silver, richly enamelled in blue; the framework is of delicate Gothic workmanship (1366–1477) by *Ghiberti, Orcagna, Bartolommeo Cenni, Andrea del Verrocchio*, and *Antonio del Pollajuolo*. It is about 5 ft. in height and 15 in length. In the centre is a statuette of St. John, by *Michelozzo*. Around, in compartments, is the history of the life of St. John. A rich silver crucifix (about 1456), by *Betto di Francesco Betti*, a Florentine, and *Antonio del Pollajuolo*.—A pastoral staff of the same period, with the Virgin, S. John, and other figures.—A mosaic diptych of Greek workmanship of the 11th cent. It had been preserved in the Imperial Chapel of Constantinople, and was sold to the Baptistery, towards the end of the 14th cent. by a Venetian lady, Nicoletta de Grionibus, whose husband had been chamberlain to the Emperor John Cantacuzene. The figures are small, and the workmanship is fine and delicate. As far as design is concerned, this diptych is one of the finest existing specimens of Byzantine art. The setting is evidently of much later date than the compartments. The Guardaroba also contains many early paintings of the school of *Giotto;* fragments of the celebrated Cantorie (singing galleries) by Donatello and Luca della Robbia, formerly in the Cathedral; 24 single figures in relief by *Bandinelli* and *Bandini*, belonging to the curtailed marble screen which surrounds the choir; a spiral column, inlaid with mosaic; and some very beautiful reliefs of the Virgin and Child, by unknown sculptors.

In the court of the Opera del Duomo are preserved some specimens of ancient sculpture; a Roman milliarium from the Via Cassia, of the time of Hadrian; some mediæval reliefs and statues. In its *Archivio* are many interesting documents connected with the construction of the Cathedral.

SANT' AMBROGIO (D. 6) contains the most valuable fresco existing of *Cosimo Rosselli*, representing a procession with a miraculous chalice, which a priest found half full of clotted blood in 1230. "The heads are beautiful and full of life; the composition overcrowded and somewhat wanting in dignity."—*Cic.* It is in the Cappella del Miracolo, on the l. hand at the end of the nave, and is so badly lighted that it is seen with difficulty. The *white marble ciborium over the altar of this chapel, representing the miracle from which it derives its name, was sculptured by *Mino da Fiesole* in 1482. In the sacristy is a small Giottesque Virgin and Child, with SS. Ambrose, Vitale, and other Saints; and at the 3rd altar l. the Virgin and Child, with SS. Ambrose and Francis, and a glazed predella of three subjects

in the history of S. Francis, by *Cosimo Rosselli.* To the l. of it is a finely carved wooden figure of S. Sebastian, by *Tassini* (1500). Opposite is a Deposition by *Giottino.* 2nd rt., *Agnolo Gaddi,* Virgin and Child, with SS. John Bapt. and Bartholomew. 1st rt., S. Benedict, between Tobias and S. Nicholas.

In the Via S. Ambrogio, N. of the ch., is the handsome new **Synagogue** (*Tempio Israelitico*). It is Moorish in style, with a conspicuous dome (1874–82), and has a well-proportioned interior, with room for 4000 worshippers. Good music on Sat. Entrance from the W., in Via Farini.

***SANTISSIMA ANNUNZIATA.** — This fine church, founded in 1250, was rebuilt between 1601 and 1615. It was dedicated to the "Vergine Annunziata" by seven Florentine nobles, who, in 1233, had betaken themselves to a contemplative life on Monte Senario (p. 113), and instituted the order of the *Servi di Maria,* under the rule of St. Augustin. Over the doorway is a Mosaic of the Annunziation, by *Davide Ghirlandaio.* The door on the rt. under the portico leads to the Cappella Pucci, shown only by permission of the family. It contains a S. Sebastian by *Pollajuolo.* The portico leads into a glazed atrium, added at the beatification of Fra Filippo in 1516, with *frescoes of great beauty. On the l.-hand side of the corridor, on entering it from the Piazza, and on the wall flanking the entrance to the church, is the earliest work of the series, a ruined Nativity by *Alessandro Baldovinetti.* Next are six subjects from the life of San Filippo Benizzi (or Benozzi), who joined the Order in 1247. Of these, the compartment nearest the church was painted by *Cosimo Rosselli*; it represents San Filippo assuming the habit of the order, and has little merit. The series being left unfinished by Rosselli on his death, *Andrea del Sarto* was employed to complete it; he executed —2. The saint clothing the naked; 3. Lightning killing a party of gamblers, who had mocked his preaching; 4. San Filippo healing a woman possessed by an evil spirit; 5. The death of the saint, and a boy restored to life by being touched by the saint's bier; 6. Children cured by having the saint's clothes laid on their heads. The old man entering on the rt. is Andrea della Robbia, the sculptor. These compartments were the first which Andrea executed. The frescoes "are full of modest simplicity and feeling, and are very remarkable in subdued but harmonious combinations of quiet colours and tones. There is also a religious quietism and propriety about them which render them well adapted to the place they occupy." When Andrea executed these frescoes he was in extreme poverty, working for the most miserable pay. Through the artful bargaining of the sacristan, according to Vasari, he received but ten ducats for each compartment. Between frescoes 2 and 3 is his bust, by *Giov. Batt. Caccini* (1606), and below it is his grave. On the other side of the court, near the ch. door, is the Journey of the Magi, and adjoining it the Birth of the Virgin, full of pleasing figures. These two are by *Andrea del Sarto.*—The Marriage of the Virgin is by *Franciabigio* (1483–1524). A portion, including the head of the Virgin, was destroyed by him, because the friars uncovered the painting before it was quite completed. Few of his frescoes are extant.—The Visitation is by *Pontormo,* the pupil of Andrea del Sarto. The figures are very grand in form, and the colouring is excellent. The Assumption of the Virgin is by *Il Rosso,* and is inferior to the rest. The head of St. James, on the l., dressed as a pilgrim, is a portrait of *Francesco Berni,* the moderniser of Boiardo's *Orlando Innamorato.*

In the church, beginning on the rt.-hand side on entering, is a picture of the Virgin, St. Nicholas, and other saints, by *Jacopo da Empoli.* In the 2d chapel, a good modern monument, by Campi, to the Marchese Tempi.—In the 5th is the tomb of Orlando de' Medici, by an unknown pupil of Donatello

(1450). In a chapel opening out of the rt. transept is the tomb of *Baccio Bandinelli*, by himself (1559). It consists of a Pietà, our Lord supported by Nicodemus, the artist's own portrait, commenced by his son, and finished by Baccio himself. On the frieze at the back of the monument are the profiles of Baccio Bandinelli and his wife. The cupola and choir were designed by *Leon Battista Alberti* (1450), but the latter has been altered, and injured by excessive decoration. The high altar-front is in massive silver, richly sculptured in relief, and high above it is a large tabernacle, also rich in its ornaments and sculpture. The picture of the Marriage of S. Catherine, 2d chapel rt. in the choir, is by *Biliverti*. The group in marble of the Virgin and Child over the door behind the choir, is by *Giov. Bologna*. — Facing it is the tomb of *Gio. Bologna*, with a fine crucifix and some clever but exaggerated reliefs, in bronze, all by him. Further on is a fine painting of the Resurrection by *Ang. Bronzino*. In the next chapel is a Virgin and Saints, by *Perugino*.— On one of the pilasters that support the arch before the choir is the tomb of Angelo Marzi, Bishop of Assisi, and Minister of Cosimo I., by *Francesco da San Gallo* (1546).—In the fifth chapel is the Assumption by *Perugino*, the most important work of his in Florence for the number of its figures. —The reduced copy of a portion of Michel Angelo's Last Judgment in the third chapel on the l. is by *Aless. Allori*. On the walls are frescoes of the Disputation and Money-changers.

The **Chapel of the Annunziata**, the first to the l. on entering, was built in 1448, at the expense of Pietro dei Medici, from the designs of *Michelozzo*. The altar and many of its ornaments are of silver; the painting of the head of our Saviour is by *Andrea del Sarto*. The wealth lavished here is in honour of a miraculous fresco of the Annunciation (1344), by *Pietro Cavallini*, of which the head is believed to have been painted by angels while the artist slept. As much as £8000 sterling has been expended on a new crown for the Virgin in this miraculous picture. It is exposed only on extraordinary occasions and on the Feast of the Annunciation. The oratory adjoining the chapel is richly incrusted with ornaments in *pietra dura*, principally symbols of the Virgin; a rose, a star, a lily, a moon, and many others of the same class.

The great **Cloister**, which is on the N.W. side of the church, was built by *Cronaca*. Some ancient tombs, of earlier date, have been preserved within its walls. By the door leading from the cloister into the church is the founder's tomb (Falconieri, A.D. 1200), and over it the celebrated *fresco of the "Madonna del Sacco," by *Andrea del Sarto;* a Holy Family, so called from the sack on which St. Joseph is leaning. The composition is fine, broad, and simple; the colouring is rather injured. The cloister is full of indifferent frescoes from the lives of the Seven Founders of the order of the Servites, with portraits of the most eminent personages of the order. On the side next the ch. is a relief of the Florentine General Balio (1489).

The **Cappella di San Luca**, or *de' Pittori*, in the N.E. corner of the cloister, is interesting on account of its connection with the history of Florentine art. The Company of Painters, or Guild of St. Luke, assembled as early as 1339, under constitutions approved of by Jacopo Palladini. Their first place of meeting was in the Hospital of Santa Maria Nuova; but in 1561 they removed here, with the approbation of Cosimo I. The sculptors and the architects joined them, and the chapel, erected from the designs of *G. A. Montorsoli*, is now vested in the Accademia delle Belle Arti. It contains, over the altar, a predella of the Crucifixion and the Coronation of the Virgin, and events from the lives of St. Cosma and St. Damiano, attributed to *A. Allori*; St. Luke painting the portrait of the Virgin, by *Vasari*; *Santi di Tito*, a fresco of Cosimo I.

directing the building of the church; Madonna and Saints, in fresco, by *Pontormo.*

The sacred *Music* at the Annunziata is the best in Florence. High Mass, Sunday at 11. At noon on Good Friday is held an impressive service of the Three Hours—motetts alternating with short addresses.

The piazza in front of the ch. is adorned with an equestrian statue of Ferdinand I. (1608), cast from Turkish cannon, and two fountains of 1629 by *Pietro Tacca.* On the W. side is the Palazzo Mannelli, by *Buontalenti* (1565), in brick and stone; nearer the ch. is the fine Hall of the Servites, erected by Antonio da Sangallo in 1519. Opposite stands the Foundling Hospital, or **Spedale degl' Innocenti**, established in 1421 by the influence of the celebrated Leonardo Bruni (see *Santa Croce*), whose speech in the great council produced the adoption of the scheme. *Brunelleschi* gave the design, but, in consequence of his being employed by the Florentines in the war against Lucca in 1429, and afterwards invited to Milan by Filippo Visconti to erect a fortress, the building was entrusted to *Francesco della Luna*, his pupil, who made several ill-judged alterations. In the spandrils of the arches are *infants swathed in Tuscan fashion, by *Luca della Robbia;* an odd but appropriate ornament. In the court, over the door of the chapel on the l., is an Annunciation, also by *Luca della Robbia.* In this chapel behind the high altar is the *most important easel picture in Florence of *Domenico Ghirlandajo*—the Adoration of the Magi. Two beautiful martyred Innocents occupy the foreground, while their massacre is represented in the distance; it is painted in tempera, and dated 1488.

Another door in the cloister leads to the Board-room of the Institution, which contains a fine *Virgin and Child with Saints, and an Annunciation, by *Piero di Cosimo;* a predella of 4 subjects by *Ghirlandajo*, belonging to his picture within the ch.; a *Madonna by *Filippo Lippi;* and a Virgin protecting orphan children, by a scholar of *Andrea del Sarto.* Andrea lived and died in a house at the corner of the Via Gino Capponi and V. Mandorlo, 100 yds. N.E. of the Piazza.

S. APOLLONIA, No. 27, Via S. Gallo (C. 5), formerly a Benedictine nunnery, now a Military Clothing Store. In the refectory is a fine and well-preserved fresco of the Last Supper, by *Andrea del Castagno.*

SANTI APOSTOLI, at the back of the Lung'Arno (E. 4), according to an inscription in the façade, was founded by Charlemagne after his return from Rome. It is at any rate certain that the church existed before A.D. 1000. Though subsequently altered, the original basilica design may be easily traced. Seven circular arches, supported by eight columns, built of small courses of serpentine (*verde di Prato*), divide the nave from the aisles. At the end of the N. aisle is a beautiful *tabernacle in terra-cotta, by *Luca della Robbia;* and below it two white marble reliefs from a tomb of the family Acciajuoli, to whom the chapel belonged. The tomb of Oddo Altoviti, on the l., is by *Benedetto da Rovezzano* (1507).

***LA BADIA**, opposite the Bargello (E. 5), attached to a once celebrated Benedictine Monastery.—The greater portion of the present church, which is in the form of a Greek cross, was erected in 1625 by *Segaloni;* the roof is in elaborate woodwork, with deeply sunk panels. There are remains of the earlier building of the 13th cent. by *Arnolfo*, of which nearly the whole of the eastern end may be seen from the outside in the Via della Badia, with its four lancet windows. To the rt. on entering is the tomb of Giannozzo Pandolfini (d. 1496), by *Rovezzano*, and near it a good relief in three compartments, the Virgin and Child, with SS. Leonard and Lawrence, by *B. da Majano.* Then the beautiful *monument of Bernardo Giugni (d. 1466), one of the finest productions of *Mino da Fiesole.* To the l. of the

chancel—by the same artist, although not put up until 20 years after his death—is the tomb of Hugh, Marquis of Tuscany, A.D. 1006. He was the son of Willa, Marchioness of Spoleto, founder of the Badia in 978, and of six other Benedictine monasteries; in 1487 the monks erected this memorial. Above a figure of Charity holding a distaff, is an Assumption by *Vasari*. In the chapel of the Bianco family, on the l., is the best easel *picture of *Filippino Lippi* (1480), representing a Vision of St. Bernard, the Virgin surrounded by angels, appearing to the Saint, "a work full of naïve beauty."—*Cic.* It contains the portrait of the donor. In a lunette over the entrance doorway is a good Madonna and Child, with Angels, by *Luca della Robbia*. The doorway itself is a copy of one by *Rovezzano*, the original frieze of which is preserved in the Bargello.

The light and beautiful **campanile** of the Badia forms one of the principal ornaments of the views of Florence. It was built by order of the pope's legate in 1320, on the model of the original tower by *Arnolfo*, which had fallen into disrepair. The inner **cloister** of the Badia has paintings of histories of St. Benedict, and some ancient tombs. A chapel in the corridor which faces the ch. door has a good 14th-cent. altarpiece of the Descent of the Holy Spirit.

The *Church of the CARMINE (E. 3), formerly one of the richest in Florence, was nearly destroyed by fire on the 29th January, 1771. The **Brancacci Chapel** (in the rt. transept), which escaped the flames, contains the series of celebrated ** *frescoes* by *Masolini da Panicale*, *Masaccio*, and *Filippino Lippi*. The best time for seeing them is in the afternoon. They represent events in the life of St. Peter, drawn from ecclesiastical legends as well as from Scripture.

On entering the chapel, the first painting on the rt. hand in the upper row is the Fall of Adam and Eve, by *Masolino*. On a line with this, the Healing of the Cripple at the Beautiful Gate of the Temple by St. Peter and St. John, by *Masolino*. To the rt., in a distinct composition, is St. Peter raising Petronilla, who sits upon a bed under a canopy. Below this is a large composition, the Martyrdom of St. Peter, by *F. Lippi*. To the l. is the saint, head downwards, fastened to the cross, surrounded by executioners and spectators. On the rt. is Nero, ordering the execution, and surrounded by a characteristic and animated group. The narrow picture beneath Adam and Eve represents St. Peter delivered by the angel from prison, also by *Lippi*. Behind the altar are 4 oblong frescoes on 2 lines, the uppermost (rt.) St. Peter baptizing, by *Masaccio*; (l.) the Preaching of St. Peter, by *Masolino*; below (l.) St. Peter and St. John healing a Cripple, by *Masaccio*; (rt.) St. Peter giving Alms, by the same painter. Upon the l. wall, on the pilaster, the narrow compartment above represents the Expulsion from Paradise of Adam and Eve, by *Masaccio*; the larger painting on the same line, the Tribute Money, by *Masaccio*. Our Lord, standing in the midst of the Apostles, is pointing to St. Peter drawing a fish out of the stream. To the rt. St. Andrew is calling his brother St. Peter. In the lower compartments, St. Peter in prison, visited by St. Paul, by *F. Lippi*, and the Resuscitation of the King's Son by St. Peter and St. Paul, executed by *Masaccio*, the naked youth and some figures in the centre being by *Lippi*. This represents the apocryphal miracle, said to have been worked by the Apostles, in raising the son of Theophilus, Prince of Antioch, when Simon Magus had failed. The skulls and bones in the foreground are supposed to have been used in the magician's incantations. Most of the figures in this fine composition are evidently contemporary portraits; the old man seated, in a black dress, is Cosimo de' Medici. To the rt., in a separate composition, three monks are seen kneeling before St. Peter.

According to *Layard*, the history of

Italian painting is divided into three distinct and well-defined periods by the works of Giotto in the Arena chapel at Padua, the works of Masaccio here, and the frescoes of Michel Angelo and Raphael in the Vatican, each series forming an epoch in painting from which may be dated one of those great and sudden onward steps which have in various ages and countries marked the development of art.

Over the altar in this chapel is an antique painting of the Virgin and Child, said to be by St. Luke, and brought by the monks from Greece. It is only exposed three times a year; on the 7th Jan., 15th Aug., and 6th Sunday after Trinity. In the opposite transept is the *Corsini Chapel*, containing the remains of St. Andrea Corsini, and very large white marble reliefs, representing him celebrating his first mass, ascending to heaven, and descending to assist the Florentines in battle; all by *Foggini*; the frescoes above are by *Luca Giordano*.

Some of the tombs escaped the conflagration: that of Pietro Soderini, by *Benedetto da Rovezzano*, in the choir, is curiously ornamented with skulls and cross-bones in relief. Pietro Soderini, created in 1502 *Gonfaloniere perpetuo* of the Florentine Republic, was wise, gentle, prudent, and possessing every qualification for the chief magistracy, except firmness of character. "Under Soderini the Republic recovered a transient independence. But, in 1512, he was deposed by the intrigues of his enemies; the Medici were recalled; and after a series of struggles and perfidies, an imperial decree gave to the vile and profligate mulatto, Alessandro, in 1531, the title of Duke of Florence, he having already absolute power." — *Q. Review.*

In the **Sacristy** is a chapel painted in fresco by *Spinello Aretino* or one of his school. On the 4 compartments of its pointed roof are figures of Saints. The sides are covered with histories from the lives of SS. Cecilia, Valerianus, Tiburtius, and Urbanus; the lower compartment on the rt. containing the Deposition of St. Cecilia by St. Urbanus, in her sepulchral urn in the Catacombs of St. Callixtus at Rome. A room near the Sacristy has a fresco of the Man of Sorrows, by *Girolamo d' Antonio* of Brescia (1504).

On the E. wall of the cloister is a fine fragment of the Virgin and Child enthroned, with SS. John Evan., Anthony the Hermit, Mary Magdalen, and another Saint; below kneel two donatarii, one a man in armour, the other a nun. They are attributed by Burckhardt to *Giovanni da Milano*. Adjacent, on the rt., are some figures of monks, with traces of a landscape, fragments of a large composition in the style of Masaccio. In the **Refectory**, to the S., is a Last Supper attributed to *Bronzino*.

***SANTA CROCE** (E. 6), the principal church in Florence of the Minor Conventuals, or Black Friars. St. Francis sent his earliest colony to this city in 1212, who, after some migrations, were located in this magnificent building, of which the first stone was laid with great pomp in 1294. *Arnolfo* was the architect. It is 460 ft. long and 134 ft. wide. Almost from its foundation this church became the favourite place of interment of the Florentines; and it has been appropriately designated as the "Westminster Abbey" and the "Pantheon" of Florence. "The present destination of the building was no part of the original design, but was the result of various converging causes. As the ch. of one of the two great preaching orders, it has a nave large beyond all proportion to its choir. That order being the Franciscan, bound by vows of poverty, the simplicity of the worship preserved the whole space clear from any adventitious ornaments. The popularity of the Franciscans, especially in a convent hallowed by a visit from St. Francis himself, drew to it not only the chief civic festivals, but also the numerous families who gave alms to the friars, and whose connection with their ch. was for this reason, in turn, encouraged by them. In those graves, piled with standards

and achievements of the noble families of Florence, were successively interred, not because of their eminence, but as members or friends of those families, some of the most illustrious personages of the 15th cent. Thus it came to pass, as if by accident, that in the vault of the Buonarroti was laid Michel Angelo; in the vault of the Viviani, the preceptor of one of their house, Galileo. From those two burials the ch. gradually became the recognised shrine of Italian genius."—*Dean Stanley.*

The façade of Sta. Croce was completed in May 1863 under the direction of Cav. Matas, from a design by Cronaca found in the archives of the convent, the expense being defrayed by a public subscription, at the head of which stood the names of the Grand Duke Leopold II. and Pius IX.; but the principal contributor was an Englishman, Mr. Sloane, who gave nearly £20,000. It is a very beautiful specimen of ornamental architecture, composed of white and red marble and green serpentine (*Verde di Prato*). Over the doors are 3 reliefs relative to the history of the Cross; the *central one, by Dupré of Florence, represents the Exaltation of the Cross; that on the l. the Discovery of the Cross, by *Sarrocchi;* the 3d, the Apparition of the Cross to Constantine, by *Zotti.* The arms of the Franciscan Order, a bare and clothed arm, are sculptured below the gable.

The steeple, erected in 1865 at an expense of £2000, is in bad taste, and out of keeping with the style of the church.

INTERIOR.—In the W. front is a fine rose window with stained glass, representing the descent from the Cross, by *Ghiberti.* The floor is covered with sepulchral slabs. Many of the earlier, originally in bold relief, have been worn almost into flat stones, with a trace only of the deeper lines left, but are interesting from the costume. Others are inlaid with coloured marbles, in admirable preserva- and of beautiful designs. The mb of John Ketterich, or Kerrich (spelt Ca the stone), successively Bish . David's, Lichfield, and E ho, sent upon an embassy fr ry V. to Pope Martin V., died after his arrival in Florence in nearly in the centre of the The ch. consists of a very wide d aisles, separated by 7 fin ed arches, supported on oct talian Gothic columns, with above, which runs round the e . The transepts have been lengthened.

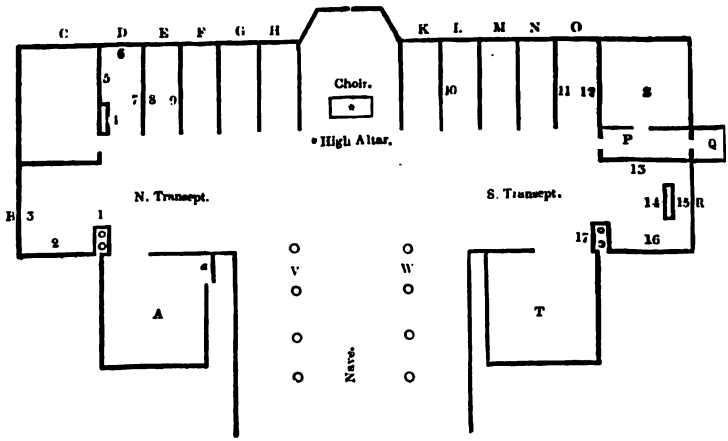
The general effect is not good, and Ruskin accounts for this by observing that the ch. has "no vaultings, but the roof of a farmhouse barn; and its windows are all of the same pattern, the exceedingly prosaic one of two pointed arches with a round hole above." . . . "The aisles are successive sheds built at every arch. . . . The nave is cut across sharply by a line of 10 chapels, the apse being only a tall recess in the midst of them." But the Franciscan "churches were meant for use, not show," and "the successions of gable roof" were "a new device for strength much praised in its day."

Beyond the first altar on the rt. is the tomb of **Michel Angelo Buonarroti.** The statues of the three sister arts, Painting by *Battista Lorenzi*, Sculpture by *Cioli*, and Architecture by *Giovanni dell' Opera*, appear as mourners. The bust, by *Lorenzi*, was considered a most faithful likeness. The figure of Architecture, on the rt. hand, is the finest; that of Painting was originally intended for Sculpture, and some marks of its original destination remain. The next chapel belonged to the *Buonarroti Simoni* family, who continued, until its extinction a few years ago, to be buried beneath it. Between the second and third chapels is the colossal Monument to **Dante**, by *Ricci*, a poor production, raised by subscription in 1829. The inscription, *A majoribus ter frusta decretum*, refers to the successive efforts of the Florentines to recover his remains and raise a monument to their great countrymen, who lies buried at Ravenna. It was on a petition to Leo X.

to that effect that Michel Angelo in 1519 offered to undertake the work. Beyond the third chapel is a monument to **Alfieri**, by *Canova*, erected at the expense of the Countess of Albany; and beyond the fourth, a monument to **Machiavelli**, by *Innocenzo Spinazzi*, raised in 1787, from a subscription set on foot by Earl Cowper; beyond the fifth to **Lanzi**, the celebrated writer on Italian art, by *Gius. Belli*. Further on is a fresco representing St. John the Baptist and St. Francis, by *Domenico Veneziano*, and a relief of the Annunciation, by *Donatello*. Beyond the side-door leading to the cloisters is the elegant *monument of **Leonardo Bruni**, surnamed *Aretino*, from his birthplace Arezzo.—"In the constellation of scholars who enjoyed the sunshine of favour in the palace of Cosimo de' Medici, Leonardo Aretino was one of the oldest and most prominent. He died at an advanced age in 1444, and is one of the six illustrious dead who repose in the church of Santa Croce."—*Hallam*. The monument is by *Bernardo Rossellini*. Above is a good bas-relief of the Virgin and child by *Verrocchio*. Beyond this is the tomb of the botanist **Michele** (d. 1737); and further on, that of the natural philosopher **Nobili**, erected by Leopold II., who had protected him in his exile.

To the rt. of the N.W. door is a tablet to the memory of **Giovanni Targioni**, one of the most eminent naturalists of the last century, and on the l. to **Filicaja**, brought from the ch. of San Pietro Maggiore. Between the first and second chapels is the monument to **Galileo**, by *Foggini*, erected at the expense of the heirs of his favourite pupil Vincenzo Viviani, in 1737, nearly a cent. after the death of its illustrious occupant. Galileo was first buried in a corner of the chapel of SS. Cosma and Damiano, within the convent, although he had expressed a desire on his deathbed that he should be laid by his pupil Viviani; and notwithstanding the efforts of the family of the latter to carry his dying request into execution, so vindictively inveterate was the feeling against his memory on the part of the clergy and the court of Rome, that permission to remove his bones into the ch. was only obtained on the accession of a Florentine pope, Clement XII. (of the Corsini family), in 1737. Notwithstanding this persecution, and with the Inquisition sitting in the very convent of Sta. Croce, one of the confraternity of St. Francis, whose name deserves to be handed down to posterity, *Frà Gabriele Pierozzi*, placed a bust of the philosopher, with an honorary inscription, over his first resting-place. Beyond the second chapel is the monument of **Signorini**, by *Ricci*; further on that of **Lami**, the Florentine historian, and beyond it that of **Angelo Tavanti**. To this follows a newly erected sitting statue of **Donatello**, and then the monument erected by Leopold II. to his patriotic minister, **Count Fossombroni**, a poor work of art; the bust is by *Bartolini*, quite unworthy of the great artist, and of the eminent man whose features it is intended to represent. Beyond the door leading out of the N. aisle is the *tomb of **Carlo Marsuppini** (1399–1453), chancellor of the Florentine republic, by *Desiderio da Settignano*, a fine example of *Cinque-cento* Italian art. The tombs of this class are of a very uniform type—a highly ornamented sarcophagus on which lies a recumbent figure; and, above, a medallion usually representing in relief the Virgin and Child. Beyond the sixth altar, and near the N. transept, are the monuments of the physician *Cocchi*, and of *Raphael Morghen*, the celebrated engraver; it was erected in 1854 by his friends and pupils. Turning the angle into the transept we come upon the monument to **Cherubini**, the musical composer, a native of Florence, erected by *Fantacchiotti* in 1869.

The E. end of the church is not in its original state, having been altered by *Vasari*. It consists of a series of chapels, which contain some remarkable frescoes by early masters, though many have been effaced.



Beginning in the N. transept—

(A) **Cappella Aldobrandini Borghese,** which contains in the recess (*a*) the monument of the Countess Zamoyska, of the great Polish house of Czartoryska—it is one of *Bartolini's* best works; and one in a corner opposite to the eminent natural philosopher Melloni. In the

(B) **Cappella di S. Bartolommeo,** (1) under a Gothic canopy, is the monument of a member of the *Bardi* family. (3) *Donatello's* Crucifix, covered over. It was one of his early works; and, being proud of it, he showed it with exultation to Brunelleschi, who told him that he had put a common peasant upon the Cross.—(For the sequel see Ch. of Sta. Maria Novella.)

(C) **Cappella Niccolini,** rich with fine inlaid and coloured marbles. Around the walls are statues of Moses and Aaron—Humility—Modesty taming a Unicorn—Prudence, by *Francavilla.* The Sibyls, in fresco, by *Il Volterrano,* about 1560, are fine. The Coronation of the Virgin, by *Bronzino, was left unfinished at the* death of the artist. The Assumption by the same master is dark and heavy in colour.

(D) **Cappella di S. Silvestro;** at (4) is the tomb of *Bettino* (*Ubertino*) *de' Bardi,* with a fresco by *Giottino* mentioned in Vasari. Nothing of the original painting remains but the kneeling figure of Ubertino, evidently a portrait. (5) Christ laid in the Sepulchre, "given by some to *Giottino.* It has been repainted, but it is more in the style of *Taddeo Gaddi.* It particularly resembles the picture of the same subject attributed to him in the Accademia, both in conception and details, especially in the tomb, which in both is inlaid with painted marble panels of various colours. In the centre of the painted sepulchral urn in which the body of the Saviour is about being laid, is a female figure in adoration, in the peculiar head-dress, bound under the chin, of which Taddeo Gaddi is so fond." (6) On each side of the altar, S. Romulus and S. Zenobius, much injured. (7) Three frescoes, by *Giottino,* from the life of S. Silvester, but half effaced, and difficult to make out. The central painting in the lower range, in which the saint is

restoring two men to life, is perhaps the best.

(E) **Cappella dei Pulci**; over the altar is a good group in coloured terra-cotta by *Luca della Robbia.* The frescoes are by *Bernardo Daddi*, and represent the martyrdom of St. Lawrence on one side, and of St. Stephen on the other. The two chapels D and E contain fine painted glass.

(H) **Cappella Spinelli** (now *Sloane*), has a good Giottesque altar-piece of the Virgin and Child with four Saints.

The **High Altar** has been restored in its original form; the picture over it, representing the Virgin and Child, with SS. James, Helena, and four Latin doctors, is probably by *Orcagna.* Behind it is the *Choir* occupying the lofty tribune, on the walls of which are frescoes in 10 compartments by *Agnolo Gaddi*, representing the legends connected with the discovery of the True Cross, and on the vault the four Evangelists; the windows are filled with richly-coloured glass.

(K) **Cappella dei Bardi**, covered with frescoes by *Giotto.* They had remained like those in the adjoining Chapel, under a thick coating of white-wash for many years, and were only laid bare in Oct. 1853 by the zeal and at the expense of Bianchi, one of the friars of the convent; they have, of course, been partially restored. These frescoes are asserted to have been painted between 1296 and 1304, but these dates are probably too early, as St. Louis of Toulouse is represented in them, and he was not canonised until 1317. They represent scenes in the life of St. Francis.

Looking towards the altar, and on the l. in the upper compartments, we see St. Francis abandoning the world to follow a holy life; lower down St. Anthony preaching to St. Francis and his brethren at Arles; and in the lowermost, St. Francis, dead, surrounded by his brethren weeping over him. In the l.-hand corner of this fresco Giotto has *introduced portraits* of Arnolfo and his father, the latter in a black cap. On the opposite wall, in the upper compartment, we see St. Francis presenting the rules of his order to Pope Honorius III.; lower down, St. Francis before the Sultan, offering to walk through the fire if the Sultan and his followers would embrace Christianity; and below the Confession of the Saint, surrounded by friars, and the Pope's dream. On each side of the window are paintings of St. Louis of Toulouse, St. Louis of France, St. Elizabeth of Hungary, and St. Clara. In the circular spaces in the vault are figures of St. Francis, and of the three things in which, according to St. Francis, the gospel of works lay, viz. Poverty, Chastity, and Obedience. Over the altar is a very interesting specimen of early art, a portrait of St. Francis, probably by *Margheritone.* The saint is standing, the face drawn full front, and very much in the Greek manner; it is much harder and more rude in drawing than Cimabue's Madonnas of the Academy and Sta. Maria Novella, and more rigid, yet with greater power and expression. Round the picture is an interesting series of 21 small paintings, treated in a quaint, forcible, and delightful way, and rich in movement and composition. On the pier between this and the next chapel is one of the inscriptions in bronze to the memory of citizens of Florence who were killed during the war of 1849. This, and a similar one in a corresponding part of the ch., were removed, at the instigation of the Austrian military authorities, to the chapel in the Fortezza da Basso, whence they were brought back with great ceremony and rejoicing in June 1859.

(L) **Cappella Peruzzi**, also covered with frescoes by *Giotto* relating to the patron Saints, the two St. Johns. On one side are subjects relative to the life of St. John the Evangelist, painted in the master's old age, on the other to the Baptist, a work of his boyhood. Looking towards the altar, on the wall to the rt., in 3 compartments, are represented—St. John the Evangelist composing his Gospel in the Island o

Patmos; in the second, St. John resuscitating Drusiana, a beautiful and well-preserved composition, most of the figures in the different groups being evidently portraits; in the third range is the Evangelist ascending from the grave to heaven, where he is received by our Saviour and the Apostles. Upon the opposite wall, the subjects, all relating to John the Baptist, are also arranged in 3 compartments. Above, in the lunette, Zacharias receiving from the angel the announcement that he will be blessed with a son; below, the Birth of the Baptist, Elizabeth on one side, and the infant presented to Zacharias on the other; and lower still the Banquet at Herod's house, where Herod, seated at a table with two guests, receives the head of St. John from a soldier. On one side nearest the altar Salome is presenting the Baptist's head to Herodias on a platter. These fine paintings were found little injured; the colours are still brilliant; the best is the resuscitation of Drusiana, and they have fortunately had little restoration, except the replacing of the glories round the heads of the principal personages.

(M) **Cappella Riccardi**, purchased some years ago by the Buonaparte family. Here are the monuments of Julie Clary, wife of Joseph Buonaparte, King of Spain, by *Pampaloni*; and of Charlotte Buonaparte, their daughter, wife of the only brother of Napoleon III., by *Bartolini*.

(N) **Cappella Soderini**, with paintings on the roof by *Giovanni da S. Giovanni*.

(O) **Cappella Velluti** contains indistinct Giottesque frescoes of the dedication of the celebrated hill-chapel to St. Michael on Monte Gargano.

In (P), the **corridor** leading to the sacristy, is a monument to the sculptor *Bartolini*.

(Q) **Cappella de' Medici**, erected for Cosimo Pater Patriæ by *Michelozzo*, and subsequently restored by *Vasari*. It contains a beautiful *Coronation of the Virgin in 5 compartments, with numerous Saints, by *Giotto*. The Virgin and Child with Saints, in 5 compartments (1372), by *Neri di Bicci*. *Giotto*, the Madonna and eight full-length Saints, on a gold ground.——S. Bernardino of Siena. S. Giovanni Gualberto with his miracles; St. Augustin. A beautiful *Comunicatorio* by *Mina da Fiesole*, formerly in the church of le Murate, and a handsome relief representing the Virgin and Child with 3 Angels, by *Benedetto da Rovezzano*. Over the altar is a good work of *Luca della Robbia*; and over the door, and to the l. of it on entering, are excellent specimens of Robbia ware.

The **Sacristy** (S) is rich in paintings by *Giotto* and his school. The S. wall is covered with frescoes attributed to *Niccolò di Piero Gerini*, and others, representing our Saviour bearing the Cross, His Crucifixion, Resurrection, and Ascension.

The **Rinuccini** chapel, separated from the body of the sacristy by a handsome iron railing, is entirely covered with frescoes now generally attributed to *Giovanni da Milano*, a pupil of *Taddeo Gaddi's*, representing subjects from the life of the Virgin and Mary Magdalen—The Nativity, the Presentation in the Temple, the Marriage of the Virgin, Salutation, etc., nearly repetitions of the paintings in the Baroncelli chapel. In the painting of one of the lower compartments, representing the dream of a merchant at Marseilles, the artist has introduced several portraits. On the curve of the arch are half-figures of the 12 Apostles, and on its piers 4 saints of the Franciscan order. The Ancona of the Virgin and Child, surrounded by Saints, over the altar, is also probably by *Giovanni da Milano*. There are 2 very good painted crucifixes, carried in processions, besides a large Crucifixion by *Margheritone*. The fine *intarsiatura* of the door and presses, the illuminated service books, and the handsome roof of coloured

wood, should not be passed over. Re-entering the ch., on the l. is the

(R) **Cappella dei Baroncelli**, with (13) some of the best frescoes of *Taddeo Gaddi* in Florence; the treatment of the grouping and the drapery is especially remarkable for boldness and beauty. In the lunette, the Expulsion of Joachim from the Temple; and beneath, the Meeting of Joachim and Anna, the Birth of the Virgin, her Betrothal and Marriage. On each side and above the window of the chapel, the Salutation and Annunciation, with the Angel appearing to the Shepherds, and the Adoration of the Magi. The whitewash which had fortunately preserved these frescoes was removed by a chemical process. (14) A dead Christ in marble, by *B. Bandinelli*. (15) 5 compartments, the *Coronation of the Virgin* in the central one, with numerous Saints in the others, by *Giotto*, inscribed with his name, and with a predella below. (16) A fine fresco, the Virgin giving her girdle to St. Thomas, by *Sebastiano Mainardi*, from a cartoon of his master, *Ghirlandajo*. (17) A *monument to one of the Martelli family by *Niccolò da Pisa*.

(T) **Cappella Castellani**, or *Chapel of the Holy Sacrament*, contains the monument by *Santarelli*, of the widow of the last Pretender of the House of Stuart, the Countess of Albany, a Princess of Stolberg, who died at Florence in 1824. The walls of this chapel were in 1869 cleaned from whitewash, and the frescoes discovered, which Vasari attributes, from tradition, to *Gherardo Starnina* and *Masolino da Panicale;* those on the rt. represent scenes from the lives of St. Nicholas and St. John the Baptist, and those on the l. scenes from the lives of St. Anthony and St. John the Evangelist, all much damaged. Two statues, by *Luca della Robbia*, of St. Dominic and St. Bernardino.

The paintings over the altars in the nave, by Bronzino, Salviati di Tito, Vasari, and *others, are far* below the average, and scarcely worth attention.

The ***Pulpit**, by *Benedetto da Majano*, is of marble, and in the Cinquecento style. The reliefs are, Pope Honorius III. confirming the rules of the Order; St. Francis walking uninjured through the fire before the Sultan; St. Francis receiving the stigmata; the Death of the Saint; the Martyrdom of Five Brethren of the Order in Mauritania. Underneath are five figures, Faith, Hope, Charity, Fortitude, and Justice. Near the E. pillars of the nave (V, W) have been placed two colossal groups; one by *Bartolini*, to the memory of Leon Battista Alberti, with a pedantic inscription by Nicolini; a poor work, left unfinished at the sculptor's death; the other, on the opposite side, by *Santarelli*, to the last descendant of Alberti. Over the principal entrance, looking into the nave, is a bronze statue of St. Louis, Bishop of Toulouse, by *Donatello;* and above in a circle, are the letters I. H. S., originally placed on the front of this ch. by S. Bernardino of Siena after the plague in 1437. He was the inventor of these initials to denote the name and mission of our Lord, Jesus Hominum Salvator. Having remonstrated with a maker of playing-cards upon the sinfulness of his calling, the man pleaded poverty, and the needs of his family. "Oh," replied the saint, "I will help you;" and writing the letters I. H. S., he advised the card-maker to gild and paint these upon cards, and sell them; and they took greatly. S. Bernardino then travelled the country, putting up the sacred letters wherever he went.

The **Cloisters** are interesting, almost every stone bearing a memorial, a coat of arms, or an inscription. In the inner or larger cloister is the **Cappella dei Pazzi**, built by *Brunelleschi* (1420) in the form of a Greek cross, showing remarkable correctness in its classical details, as well as originality in their combination. This chapel contains beneath its undecorated dome,

4 Evangelists, and on the walls the 12 Apostles, in terra-cotta, by *Luca della Robbia*. The frieze of cherubs over the 6 granite columns is by *Donatello*. The *monument of Gastone della Torre, Patriarch of Aquileia, on the stairs leading to the ch., is attributed to *Agostino da Siena*.

From the Cloisters we enter the **Great Refectory** of the convent; the whole western wall is covered by well-preserved frescoes by *Giotto* and his school. They are divided into 6 compartments; at the bottom is the Last Supper, "a grand and solemn work," the authorship of which there is no reason, according to Burckhardt, for not ascribing to Giotto, though Crowe and Cavalcaselle give it to Taddeo Gaddi; above, in the centre, are the Root of Jesse, and Christ on the Cross, with groups of Saints and the two Marys, and on each side subjects relative to St. Francis and St. Benedict. These frescoes can be best seen by the morning light.

A few steps lead to the **Small Refectory**, containing a painting by *Giovanni da San Giovanni*, the Multiplication of the Loaves by S. Francis; the artist has introduced his own portrait, clad in a red garment. The outer cloister, a fine colonnade by *Brunelleschi*, is now occupied by soldiers.

Along the N. side of Santa Croce runs an arcade, beneath which near the transept door are two tombs of the 14th cent., one of Francesco dei Pazzi, attributed to *Nino*, the son of *Andrea Pisano;* the other, of ruder workmanship, is that of Alamanni dei Caraccioli, d. 1337.

On the S. side of the Piazza is the **Palazzo di Niccolò dell' Antella**, the lieutenant or deputy of Cosimo II. in the Academy of Design. It is covered with mythological and allegorical frescoes, executed in 27 days, chiefly by *Giovanni da S. Giovanni* (1620).

The **Statue of Dante** in the centre of the Piazza, by Pazzi, was erected in May 1865, on the occasion of the sexcentenary anniversary of the poet's birth; although rather affected in style and too colossal for its situation, it is a good specimen of modern sculpture. The poet holds a copy of the 'Divina Commedia;' at his foot stands an eagle, the emblem of his political party, the Ghibellines; round the pedestal are the armorial shields of the several cities of Italy; and at the angles the Lions of Florence, bearing shields on which are inscribed the names of his other works—'La Monarchia,' 'La Vita Nuova,' 'Il Convito,' and 'Del Volgare Eloquio.'

On the W. side of the piazza stands the ***Palazzo Serristori**, by *Baccio d'Agnolo*. Skirting it runs the *Via Torta*, whose semicircular outline follows the walls of the ancient Amphitheatre.

S. Felice (F. 3), a ch. of the third order of Dominican nuns, dedicated to S. Felix of Nola (festival, 14th Jan.)—1st altar l., S. Anthony the hermit, S. Roch, and S. Catharine, with predella; School of *Botticelli*.—2nd rt., Pietà in coloured terra-cotta, by *Frà Paolino*, spoilt by trumpery ornaments.—6th l., 4 Saints, School of *Giotto*.—Over the high altar, a large wooden Crucifix.

Sta. Felicita (F. 4), a handsome building (1736), erected on the site of a very early Christian oratory. The first chapel on rt., which existed before the present edifice, is from the designs of *Brunelleschi;* it contains a Descent from the Cross, by *Pontormo*. Of the 4 Evangelists in the circular lunettes beneath the cupola, 3 are by the same painter, the 4th by *Bronzino*. The huge crucifix in the 4th chapel is by *Andrea da Fiesole*. The Madonna with 4 Saints, in the 5th, is by *Taddeo Gaddi*. In the *Sacristy, which is attributed to Brunelleschi, are a Madonna and Child by *L. di Credi*, and a curious painting of Sta. Felicità and her seven sons, by *Neri di Bicci*. Here also

hangs a large painting of the Crucifixion, probably by *Giotto.*

In the small piazza in front of this ch. is a column, on which stood a statue of St. Peter Martyr, raised by the Rossi family, one of whom had served under that sanguinary fanatic in his persecution of the Paterini. A similar column is the *Croce al Trebbio* (D. 4), S.E. of S. M. Novella. The sepulchral monument to Cardinal de' Rossi, under the portico of the ch., is by *Baccio da Montelupo.*

S. Firenze (E. 5) stands on the site of a very ancient ch., rebuilt by the Oratorians between 1646 and 1732. In this piazza was beheaded in 1258 Cardinal Beccheria of Pavia, abbot of Vallombrosa, for supposed intrigue against the Guelph faction, then in power. Remains of a Temple of Isis have have been excavated near this church, on the side of the Borgo dei Greci. A few yds. S. is the *Loggia del Grano* (1619).

S. Francesco dei Vanchetoni (Via di Palazzuolo, D. 3), founded by a Card.-abp. of the Medici family in 1602, has a ceiling painted by *Giov. da S. Giovanni*, and some handsome stalls. Over each of the doors at the end of the chapel is a *Child's head in white marble by *Donatello.*

***S. Lorenzo** (D. 4), with the exception of its unsightly front, has been well restored. Designs for the latter were left by *Michel Angelo*, and may be seen in the Buonarroti palace. The original Basilica Ambrosiana, consecrated by St. Ambrose in 393, having fallen almost to ruins, Brunelleschi furnished a design, and the first stone of the present ch. was laid in 1425. The columns of *pietra serena* are finely proportioned. Brunelleschi did not live to complete the building, and some alterations were made in his designs. Among these are the elevations of the two doors of the Sagrestia Vecchia, by *Donatello;* and the raised space at the lower end of the ch. attributed to *Michel Angelo;* the altars of the several chapels are of more recent date. The 2nd ch. rt. contains a Marriage of the Virgin, by *Il Rosso* (1530).

There are two fine oblong pulpits in the nave, executed, after the designs of *Donatello*, by his pupil *Bertoldo.* The bronze reliefs on them represent the Passion and Resurrection of our Lord. The finest are the Descent from the Cross, and the Entombment. The pulpit on the l. is supported by 4 columns of *porta santa;* that on the rt. by one of *porta santa*, one of *Affricano*, and two of *verde antico.* Behind the pulpit, on the l. side of the nave, is a large fresco of the Martyrdom of St. Lawrence, by *Ang. Bronzino;* and over the door near it, leading to the cloister, a richly sculptured Cantoria or music gallery.

In the rt. aisle is the monument by *Thorwaldsen*, erected to Benvenuto, the eminent painter, who executed the frescoes in the Medicean chapel. In the chapel of the rt. transept is an elegantly sculptured *altar, by *Desiderio da Settignano* (1460), and on the right a huge sepulchral urn in red porphyry to the memory of Carolina, the wife of Leopold II. (1832).

In the pavement before the high altar is the tomb-slab of *Cosimo de' Medici*, or Cosimo il Vecchio, who died Aug. 1, 1464, bearing on it the title of *Pater Patriæ*, bestowed upon him by public decree in the year after his decease. It consists of a circular space, inlaid with red and green porphyry and marbles, marking the spot under which his remains lie, close to those of Donatello. The modern High Altar is a rich but monotonous mass of *pietra dura* work. In the l. transept is a good Annunciation with Angels, by *Filippo Lippi.* The 5th chapel l. has a good painting by *Sogliani* of S. Acasius and his four martyred companions.

The **Sagrestia Vecchia** was designed by *Brunelleschi* before it was settled that he should rebuild the whole church. The bas-reliefs of the four Evangelists, and scenes from the life of

S. John, the bronze doors, and the terra-cotta reliefs of SS. Stephen, Lawrence, Cosma, and Damiano, over them, are by *Donatello*. In the cupola over the altar is a singular allegorical painting, constellations, planets, the moon in Taurus, and the sun in Cancer. The marble screen before the altar is very handsome. The sarcophagus, under a table in the centre, of Giovanni di Averardo dei Medici (d. 1428), and of his wife Piccarda, the parents of Cosimo il Vecchio, and the founders of the greatness of the family, is also by *Donatello*. Near the door is the fine monument by *Andrea Verrocchio*, erected in 1472 by Lorenzo and Giuliano de' Medici to the memory of Piero and Giovanni, their father and uncle; the bodies of Lorenzo and Giuliano were deposited in it in 1559. Round the sarcophagus, composed of an urn of red porphyry, are fine bronze festoons of foliage. A cabling, in bronze, over the monument, is also a specimen of the perfection of metal-work in the 15th cent. The bust of St. Lorenzo is by *Donatello*, and the profile above it of Cosimo Pater Patriæ is by a contemporary sculptor. There is a picture of the Birth of Christ, with SS. Jerome and Francis, by *Raffaellino del Garbo*, and S. Lorenzo enthroned, between SS. Stephen and Leonard, by an unknown Umbrian master.

The **Cloister**, entered from the l. aisle near the pulpit, contains, immediately on the rt., the sitting statue, by *Francesco da San Gallo*, of Paolo Giovo, Bishop of Nocera (1552), an eminent writer on history and historical biography. Close by, a staircase leads to the

Mediceo-Laurentian Library (open daily, except on festivals, from 9 to 3). A noble but unfinished vestibule, designed, like the rest of the building, by *Michel Angelo*, leads into the library. Some variation was introduced in this portion by *Vasari*. The library itself forms a long gallery, of which the effect is improved by the fine stained-glass windows, from the designs of *Giovanni da Udine*. In each of these the armorial shield of Clement VII. is introduced. The terra-cotta pavement, with its grotesque but elegant patterns, in brown, red, and yellow, was laid down after the designs of *Il Tribolo*, and the wooden ceiling erected from those of Michel Angelo. The Rotonda attached to the library was finished in 1841, by the architect *Poccianti*.

This library is a noble monument of the zeal of the family of Medici in the advancement of learning. It has undergone many vicissitudes. It was begun by Cosimo, whose wealth, and extensive mercantile intercourse with different parts of Europe and of Asia, enabled him to gratify his passion for collecting the remains of the ancient Greek and Roman writers with peculiar success. Having fallen into the hands successively of the Republic, the Dominicans of San Marco, and Leo X., it passed to Cardinal Giulio de' Medici (Clement VII.), who determined to restore the collection to Florence, as the proudest portion of the Medicean inheritance, and he accordingly founded this edifice to receive it, for which Michel Angelo furnished the designs. At the death of Clement VII. (1534) it remained incomplete, and the manuscripts were abandoned to dust and decay, until the building was finished, while Michel Angelo was living in his old age at Rome. They were arranged and placed under proper care by Cosimo I.

Great additions have been made to the original Medicean collection by Cosimo's successors, by whom have been added the MSS. of the Gaddi library; those collected by the Senator Carlo Strozzi; those of the private library of the Grand Dukes, and of the Lotaringico-Palatine library; the oriental manuscripts illustrated by Assemann, Archbishop of Apamea; the Biscioniani, Segnani, and Scioppiani MSS.; and those which were found in the monasteries suppressed prior to the French invasion. Count Angelo d'Elci (1841) gave his valuable collections of Editiones Principes; Franc. Xav. Redi, the last of

the family, bequeathed the MSS. of the celebrated Franc. Redi (1626–1698); and the Cav. Fabre, the painter, deposited here the manuscripts of Alfieri, which he had inherited from the Countess of Albany, as well as many printed Greek and Latin classics, containing marginal comments or translations by that great poet. The Marquis Luigi Tempi has also deposited here some valuable contributions from his own library. This library now contains upwards of 9000 manuscripts. In mere numbers many are larger, but none, the Vatican excepted, so important. It is particularly rich in works in Hebrew, Arabic, Syriac, Coptic, Greek, and Latin, and of the great Italian writers of the 14th, 15th, and 16th cents. There is a catalogue of the Arabic, Persian, Syriac, and other oriental MSS. by Assemann, in 1 vol. folio, 1742; one of the Hebrew and Rabbinical MSS., by the librarian Biscioni, published in 1752; and one of the MSS. in Greek, Latin, Italian, and other modern languages, by Bandini, printed at Florence, 11 vols. folio, 1764–1793. Among the sights of the collection are the **Codex Amiantinus*, the earliest known MS. of the Vulgate, written at Jarrow; a most important foundation of any critical edition of the version of S. Jerome, both in the Old and New Testament. See (*Quarterly Review* for Jan. 1888). The *Medicean Virgil*, the earliest MS. of the poet, revised by Tertius Rufus Asterius Apronianus, about A.D. 494, containing the whole works, with the exception of a few leaves of the Bucolics. The earliest MS. of the *Pandects of Justinian*, captured by the Pisans when they took Amalfi (1135). The work, now known as the *Pandectæ Florentinæ*, written in a bold and beautiful character, "is composed of two quarto volumes, with large margins, on a thin parchment, and the Latin characters betray the hand of a Greek Scribe."—*Gibbon. Two fragments of Tacitus.* The first contains, in a most cramped and difficult Lombard character, the first five books of the History, and the last six of the Annals, and is probably of the 11th cent. The second, brought from the monastery of Corbery, in Westphalia, was purchased by Pope Leo X. from the discoverer Arcimboldi, for 500 golden florins. This MS., which is more legible than the preceding, may be as old as the 6th cent., and is the only MS. which contains the first five books of the Annals. A Quintus Curtius of the 10th cent. is the earliest text of that Latin writer. The *Divina Commedia:* The transcription of this manuscript was completed, as appears by the colophon, on the day when the "Duke of Athens," Walter de Brienne, was expelled, 1343, or twenty-two years after the death of Dante. The *Decameron*, transcribed in 1384, from the autograph of the author, by Francesco Mannelli, his godson, consoles the Italian scholar for the loss of the original. It contains some whimsical marginal notes, and the orthography differs widely from that of the modern editions. A copy of Cicero's Epistles, *Ad Familiares*, is from the pen of Petrarch; some of his letters, and his autograph signature upon the first page of his Horace, are also shown. The handwritings are totally dissimilar.—*Terence*, from the hand of Politian.—A copy of the celebrated letter of Dante in which he rejects the conditional permission to return to Florence.—Unpublished writings of Ficino—A versified description of the poet's person in a *MS. of Dante* of the 15th cent.—Some of the *Syriac MSS.*, particularly of the Gospels of the date 586, from the monastery of St. John at Zagba in Mesopotamia, contain illuminations which are fine specimens of Byzantine art. In the *Canzoniere* are portraits of Laura and Petrarch, of the 14th cent.—The *Evangeliarium Aureum*, from the Cathedral of Trebizond.—A missal of the 14th cent., with illuminations by Don Lorenzo, a Camaldolese monk, and several other illuminated Service books of great beauty and value; including a Gospel, by *Filippo Torelli* (1450); a Lezionario by *Giov. d' Antonio* (1446); a Missal by *Gherardo da Monte* (1485), and an *Antiphonario by Francesco d' Antonio*, which contains an exquisite

miniature of the Annunciation, dated June 20, 1471.—An interesting old *Map of the World* of 1410, showing the sources of the Nile in two great lakes.†

The **Sagrestia Nuova**, or *Cappella dei Depositi* (open from 10 to 4, 50 c.; Sundays at 10, Mondays free; entrance in the Piazza della Madonna at the back of the ch.), was erected by Michel Angelo (1623–29), for Leo X. and Clement VII., to contain the

****Monuments** *of Giuliano* (E. wall) and *Lorenzo de' Medici* (W. wall). Giuliano was the third son of Lorenzo the Magnificent, younger brother of Leo X., and father of Cardinal Ippolito; he was created Duc de Nemours by Francis I., and died in 1516, in his 37th year; the allegorical figures on his monument represent *Day* and *Night*.

Lorenzo, the son of Pietro, and grandson of Lorenzo the Magnificent, was created Duke of Urbino by his uncle Leo X. In 1518 he married Madeleine de Boulogne, of the royal house of France; the sole fruit of this union was Catherine de' Medici, afterwards the queen of Henry II. He died in 1519, surviving the birth of his daughter only a few days. The statue of Lorenzo is seated. He is represented absorbed in thought, and hence the figure is called "il pensiero." He rests his face upon his hand, which partially covers the chin and mouth. The general action is one of perfect repose, and the expression that of deep meditation. It is impossible to look at this figure without being forcibly struck with the *mind* that pervaded it. The figures reclining at his feet are intended to represent **Aurora* and *Twilight*, or Morning and Evening.

These recumbent statues are praised in prose and in verse, and the *Notte*, in particular, suggested to Giovanni Battista Strozzi the elegant quatrain—

"La Notte che tu vedi in sì dolci atti
Dormire, fu da un Angelo scolpita
In questo sasso, e perchè dorme, ha vita:
Destala, se nol credi, e parleratti."

† See Note B, p. 113.

Michel Angelo, depressed by the loss of political liberty under which Florence was suffering, replied with equal, perhaps superior, elegance—

"Grato m' è 'l sonno e più l' esser di sasso;
Mentre che il danno, e la vergogna dura
Non veder, non sentir m' è gran' ventura;
Però non mi destar; deh parla basso."

The **Madonna and Child*, an unfinished group by *Michel Angelo*, is "simple, and has a sentiment of maternal affection never found in the Greek sculpture, but frequently in the works of this artist, particularly in his paintings, and that of the most tender kind."—*Flaxman, Lect. X.*

The statue of San Damiano on the Virgin's rt. is by *Raffaello da Montelupo*, that of St. Cosma by *Frà Giov. Angelo Montorsoli*, assisted by *Michel Angelo*. Behind the altar of this chapel is the sepulchre of Grand Duke Ferdinand III.

The **Cappella dei Principi** or *Medicean Chapel* adjoins the Sagrestia Nuova. The first stone was laid in Jan. 1504, the architect being *Giov. de' Medici*, and afterwards *Matteo Nigetti*. Its founder, Ferdinand I., intended the building for the actual reception of the Holy Sepulchre, which he made an unsuccessful attempt to carry off bodily from Jerusalem. Cosimo II. converted the building into the cemetery of the grand-ducal family.

The walls are entirely covered with the richest marbles and *pietre dure*,—jasper, chalcedony, agate, lapis lazuli, and still more precious stones, composing the Florentine mosaic of *pietre commesse*, and executed at the manufactory in the Via de' Alfani. The execution is, however, not in good taste, and the general result of the decoration is gorgeous vulgarity. The unfinished pavement is of singularly unfortunate design.

The armorial bearings of the principal cities and states of Tuscany incorporated in the dominions of the Medici, which range round the chapel, are formed of natural-coloured stones; the giallo antico standing for *or*, lapis lazuli *azure*, rosso antico *gules*, etc. etc.

The Medicean cenotaphs are of

red and grey granite. The statue of Ferdinand III. (1609) was modelled by *G. da Bologna*, and cast by *Pietro Tacca*, and that of Cosimo IV. (1620), by *Pietro Tacca* alone. The grand-ducal crown, which differs in shape from all other European crowns, was the fancy of Pope Clement VII., when he invented the title of "Grand Duke." The roof, divided into eight compartments, surmounted by as many hexagonal lunettes, is covered with frescoes executed between 1828 and 1837, by the then director of the Academy, *Pietro Benvenuti*, representing, 1. Adam and Eve; 2. The first Sin: 3. The Death of Abel; 4. The Sacrifice by Noah after the Deluge; 5. The Nativity of our Lord; 6. His Crucifixion; 7. The Resurrection; 8. The Last Judgment. In the hexagonal spaces are paintings of Moses, Aaron, David, St. John the Baptist, St. Matthew, St. John the Evangelist, and St. Mark. The bodies of the Grand Dukes are contained in a crypt below. The chapel is said to have cost the Medicean princes nearly a million sterling.

In the Piazza, N.E. of the church, is the so-called **Base di San Lorenzo**, an unfinished sitting **statue**, by *Bandinelli*, of Giovanni de' Medici, or delle Bande Nere, the father of Cosimo I. In the relief on the pedestal, which represents Giovanni pronouncing sentence on a group of captives, the artist has introduced a figure carrying off a hog; this is one Baldassare Turini of Pescia, against whom Bandinelli had a grudge. Giovanni de' Medici died in the service of Francis I. (1526), having previously attached himself to the Imperialists.

SANTA LUCIA, in the Via dei Bardi (F. 5), has a good figure of the patron Saint with 2 angels in white Robbia ware over the door, and an Annunciation by *Filippo Lippi* over the 1st altar l., only to be seen on a very bright day. **S. Lucia sul Prato** (D. 2, 3), has an Annunciation by *Cavallini* (1364), behind glass, in the 1st chapel l.

***CHURCH OF SAN MARCO** (C. 5).—The Dominicans of the "strict observance" were introduced here in 1436, by the authority of Pope Eugenius IV.; the Silvestrini, a branch of the monks of Vallombrosa, who had before then occupied the convent, having fallen into bad repute. Cosimo de' Medici promised 10,000 scudi towards the re-erection of their church and monastery, and spent 36,000. The designs were furnished by *Michelozzo*, but all the buildings have been much altered.

Inside, over the principal entrance, is the crucifix by *Giotto*, painted on wood, with a gold ground, which drew all Florence to see it when it was first brought to this convent; and it is said to be the very production which established his popular reputation above that of his great predecessor Cimabue. The architectural decorations of the altars, and the Chapel of *Sant' Antonino* (1588), on the l. hand at the end of the nave, were designed by *Giovanni Bologna*, a Frenchman, born at Douai (1530-1608). His masterpieces are the bronze Mercury in the Bargello, and the Rape of the Sabines, beneath the Loggia. The statue of the Saint, in the act of benediction, is by the same artist. St. Thomas, St. Anthony the Abbot, St. Philip, St. John, St. Edward, and St. Dominic, are by *Francavilla*, his pupil, and from his designs. The three Angels over the altar, and the bas-reliefs in bronze, are by *Portigiani*. The paintings in chiaroscuro on a gold ground beneath the archivolts supporting the cupola are by *Bronzino*. The two large frescoes upon the walls of the entrance to the chapel, representing—one, the funeral procession, the other, the burial of St. Antonino,—are by *Passignano*.

Next the choir on the l. is the chapel containing the monument of Prince Poniatowski, nephew of Stanislaus the last King of Poland, a poor production as a work of art. The church also contains, in the 3d chapel on the rt., a fine Virgin enthroned with 6 Saints, by Frà Bartolommeo. The next chapel contains a singular

Madonna and two Saints in mosaic, upon a gold ground. The central portion alone is ancient; it represents the Virgin in the attitude of adoration, with uplifted hands. The saints, Dominic and Raymundus, and angels, on either side, are of a much more recent date. The mosaic of the Virgin is not only remarkable as a work of early art, but as one of the ancient mosaics in St. Peter's at Rome, where it had been placed by John VI. A.D. 703. It was brought here in 1609, from the ruins of the old Basilica, when it was demolished to make way for the present structure. In the l. aisle, between the 3d and 4th chapels, are interred the three friends of Lorenzo de' Medici, Politian, Benivieni the poet, and Pico della Mirandola, the phœnix of his time, who died in 1494, at the of 31; on the wall over his grave is an inscription which records the esteem in which he was held by his contemporaries.—On a little tablet below is that of Politian, in which his death is placed in 1494, on Sept. 22, ÆT. XL. He was by his own request buried in the dress of the friars of this monastery.

The **Convent*—**Museo di S. Marco**—(open daily from 10 to 4, 1 franc; Sunday, free) was converted in 1869 into a picture gallery, and contains the finest works of *Frà Angelico da Fiesole* (1387–1455), a member of the house, and a "Florentine master, in whose works the leading inspiration of Giotto and the Gothic style attains its highest final eminence."—*Burckhardt.* Frà Angelico may indeed be called the last and most perfect of the purely devotional school of painters. He is without those beauties which are so conspicuous in Leonardo da Vinci and Raphael, but there are in his works a holiness and purity of expression which, perhaps, no other master has ever attained.

The works of *Frà Angelico* in this convent were painted by him on the walls of the cells no longer occupied by the monks, extending over the cloisters. On the l. hand no less than 25 are by him, the rest by brethren, his scholars.

Entering the cloister from the Piazza, we see in a lunette over the door leading into the sacristy, St. Peter Martyr, with his finger on his lips, as if imposing silence; near it the fine *S. Dominic at the foot of the Cross;* in another lunette over the door of the Chapter-house, S. Dominic with a scourge; over the door of the Refectory, Christ showing His wounds; and over the entrance to the guest-chambers, *Christ welcomed as a pilgrim by two friars, inconceivably touching and noble.

In the GREAT REFECTORY is a fine fresco of the Dominican brothers fed by angels, and above it a Crucifixion—both by *Sogliani* (1534). In the ancient CHAPTER-HOUSE is the famous **Crucifixion;* on the rt. hand of the cross of our Lord (the two thieves being also represented) are the three Marys, St. John the Evangelist, St. John the Baptist, St. Mark, St. Lawrence, St. Cosma, and St. Damian; on the l., St. Dominic, St. Ambrose, St. Jerome, St. Augustine, St. Francis, St. Benedict, St. Bernard, St. Romuald, St. Bernardin, St. Peter Martyr, and St. Thomas Aquinas; the latter recognised by the sun upon his breast. "It is a mournful lament of the whole Church, here assembled at the foot of the Cross in the presence of its great teachers and founders of orders. As long as painting exists, these figures will be admired for the unequalled intensity of the expression; the contrasts of devotion, of grief, of convulsed feeling, and calm inward emotion . . . . have never been more finely combined for general effect than here."—*Burckhardt.* A border of arabesque compartments, in which are contained saints and patriarchs, the prophetic sibyls and the prophets, surrounds the picture. Beneath is a species of spiritual pedigree representing St. Dominic, in the centre, holding a branch in each hand, whence spring smaller stems with portraits in medallions of his most celebrated disciples and followers, including Popes Innocent V. and Benedict II. The door on the l. of the staircase

leads into the SMALL REFECTORY, in which is a *Last Supper*, by *Dom. Ghirlandajo*, a repetition of that in the Ognissanti, but not so good.

We now ascend the staircase, and reach the UPPER CORRIDOR, out of which open 42 cells, some of them famous as having been occupied by Frà Angelico, Frà Bartolommeo, Savonarola, Cosimo de' Medici, and others; and all of them, together with the corridors, decorated with frescoes, 52 in number. At the top of the stairs facing the door, is the *Annunciation*, by *Frà Angelico*, and behind the door, the Crucifixion with S. Dominic.

In the cells are (3) Annunciation; (6) Transfiguration; nearly opposite, in the corridor, *Virgin enthroned, with eight saints; (8) the Marys, Dominic, and Catharine, at the Sepulchre; (9) Coronation of the Virgin; (12) two Madonnas by *Frà Bartolommeo*, and Christ welcomed by two Dominicans; bronze bust of Savonarola; (13) Relics of Savonarola with his portrait by *Frà Bartolommeo*. Returning to the entrance, we enter the (31) cell, with relics of S. Antoninus. Opposite is the *Library*, containing, under glass clases, a beautiful collection of illuminated *Hymnals*, chiefly from the numerous suppressed convents. In two communicating cells (33, 34), are a Virgin and Child, Adoration, and *Coronation of the Virgin, small paintings under glass, brought from S. Maria Novella, of the greatest beauty. Cell 38 is that in which Pope Eugenius IV. is said to have slept when he consecrated the church in 1442. A few steps lead up into cell 39, in which is the *Adoration of the Magi*, a "late and rich work;" this cell and 14 are supposed to have been inhabited by Cosimo de' Medici when he retired to S. Marco for devotional purposes; on the wall is a portrait of him by *Pontormo*.

Girolamo Savonarola was the Superior of this convent. The papal chair was then polluted by Alexander VI. Savonarola loudly urged the reform of the Church, calling upon the faithful to come forth from the mystic Babylon. He was equally unsparing of his reproofs of the vices of his countrymen; and the huge piles, in which the works of Dante, Petrarch, Boccaccio, and Pulci were consumed, —causing the present scarcity of the early editions of their works,—testified his influence and his fanaticism. The iniquitous Pope, as might be expected, was his implacable enemy; and his zeal, political as well as religious, raised up against him a whole host of relentless opponents. The convent of St. Mark was attacked by the infuriated multitude on Palm Sunday, 1498, and after a long and stout defence by the monks, the choir, then enclosed by a high wall, whither they had retreated, was stormed. Savonarola and two of his brethren, Frà Domenico and Frà Silvestro, were dragged forth, and thrown into the prison of the Palazzo Vecchio. Charges of heresy were preferred against him. He was repeatedly put to the torture; the agony extorted a confession, which he retracted as soon as he was released from the rack; and on the 23rd of May, 1498, he and his companions were hanged, and then burnt, on the Piazza della Signoria, and their ashes cast into the Arno. Previously to to his execution he had been degraded.—"I separate thee from the Church militant," said the officiating priest. "But thou canst not separate me from the Church triumphant," was Savonarola's reply. It was through the preaching of Savonarola that Frà Bartolommeo became a friar, and a member of this order.

The second, or *Great Cloister*, is a beautiful building by *Michelozzo;* but is not included in the Museum.

In a hall beyond it (entrance No. 1, Via Dogana), the celebrated **Accademia della Crusca** assembles. It arose out of the Accademia Fiorentina, and was founded in 1540; its first meeting as an authorized assembly was in 1582. Their object was the cultivation and refinement of the Tuscan dialect. Their pretension was that their business should consist in the separation of the fine flour from the bran, or

crusca. The *Crusca* was revived on its original plan in 1814.

S. M. Degli Angioli, in the Via degli Alfani (D. 5), founded for the Camaldoli monks in 1294, but rebuilt in 1700. This convent now contains a large and valuable library of medical works, formed chiefly by donations and bequests, and attached to the Hospital of S. Maria Nuova. In the Examination Room (formerly Refectory) is a good *Last Supper* in fresco, by an imitator of Andrea del Sarto; and in one of the cloisters a Crucifixion under glass, with three Marys, S. Benedict and S. Romualdo, by *Andrea del Castagno* (1450). The octagonal Scolari chapel, in the angle between the Via Alfani and Via Castellaccio, designed by *Brunelleschi*, is said to have formed the model for the temple in the background of Raffael's *Sposalizio.*

Santa Maria Maddalena de' Pazzi (D. 6), was begun by *Brunelleschi*, and completed by *Giuliano da San Gallo.* The cloister of the Ionic order was also built by *San Gallo* (1479). It has been bricked up, except on the side which forms a portico to the ch.

In the 2nd chapel l. is a Coronation of the Virgin by *Cosimo Rosselli*, and in the 4th St. Augustine and St. Roch, by *Raffaellino del Garbo.* The high altar, containing the body of the patron Saint, is costly, though not in good taste.

The **Chapter-House** of this church is entered from the Via della Colonna (admission daily from 12 to 4, 25 c.; on Sunday free). Here is a ***fresco of the Crucifixion,** one of the finest works of *Perugino*; it is divided into 3 parts—in the centre our Lord on the Cross, with Mary Magdalene at his feet; on the rt. St. John and St. Bernard; on the l. the Mater Dolorosa and St. Benedict.

Santa Maria Maggiore (D. 4), is one of the most ancient foundations in Florence; the present ch. dates from the 13th cent., but has been much altered by modern restorations. On the first two piers on the rt. are some frescoes of saints painted by the early Florentine school, discovered under the whitewash: the best is that of Nicolas throwing a dowry to the 3 sleeping sisters, opposite the S. door. Brunetto Latini, the master of Dante, was buried here in 1294.

***Santa Maria Novella** (D. 3), was the first establishment of the Preaching Friars in Florence. St. Dominic, the founder of this celebrated order, in the same year (1216) in which his institution was confirmed by Honorius III., sent a small detachment of his followers to this city, who obtained a grant of land occupied by the present buildings.

The façade of the church, though of two periods, is completed—a rare thing in Florence. It is composed of compartments of white and black marble, and is from the designs of *Leon Battista Alberti*, 1470. Inserted in the front are two curious astronomical instruments, by the Padre Ignazio Danti, astronomer of Cosimo I.—a quadrant for the observation of the solstices (1572) and an armillary dial (1574). The device of the swelling sail introduced upon the frieze was that of the Rucellai family, who defrayed a great part of the expense. The walls of a cloister extending from the right of the façade are composed of arches, under each of which is an ancient tomb, like those at Pistoja and Lucca. They were executed about 1300.

The church, begun in 1279 from the designs of *Frà Ristoro* and *Frà Sisto*, brothers of the order, is a fine specimen of Italian-Gothic. The **campanile,** a lofty tower in the Lombard style, with a spire, is attributed to the same architects. The building was completed in 1357 by *Frà Giovanni Brachetti da Campi* and *Frà Jacopo Talenti da Nepoziano*, both members of this community. Michel Angelo gave to this church the title of his bride. It is 322 ft. long, 88 ft. wide across the nave and aisles, and 203 ft. between the extremities of the

transepts. The 6 pointed arches, which rest on engaged columns dividing the nave from the aisles, are of different widths. The chapels in the aisles were arranged by Vasari and others, in the time of Cosimo I. Here, as at the head-quarters of the Dominican order at Rome (Sta. Maria della Minerva), the spirit of restoration came over the friars of the adjoining convent to which the ch. belongs, and they, having amassed a goodly sum by the sale of drugs, perfumery, and liqueurs, obtained permission of the government to apply it to a total restoration of the interior. The floor of brick was pulled up, and with it many slab-tombs of the historical families of Florence; the piers were bared of their numerous sepulchral monuments, which now gives a very bare look to the interior. The fine Cantorie (music-galleries), erected in 1500 by Baccio Agnolo, were pulled down and sold to the Museum at Kensington, and most of the sepulchral monuments in the aisles removed; the present barbarously gingerbread high altar set up, and the handsome Gothic sacristy bedaubed with gaudy colours. Perhaps in the whole list of ecclesiastical restorations there does not exist a more deplorable instance of monastic vandalism than has been perpetrated here by the architect Romoli.

There is much good stained glass in this church, the finest being the round window over the entrance, representing the Virgin surrounded by angels. Over the principal door is a crucifix painted by *Giotto*. On the walls on each side of the central door are two ancient frescoes; one of the Crucifixion, with the donors on either side, which has been attributed to *Masaccio;* the other the Annunciation, by an inferior hand of the same period, with smaller subjects of the Nativity, the Adoration of the Kings, and the Baptism in the Jordan (all much restored). The ch. stands N. and S., the high altar being at the N. end. At the end of the rt. transept is the **Cappella dei Rucellai**, in which is the **Madonna of Cimabue,* painted in 1270; the Virgin is seated on a throne with the infant Saviour on her lap, and three angels on each side, painted upon a gold ground. It shows a marked improvement in drawing beyond the art of the time, and, when produced, it excited the highest admiration. When completed, the picture was carried from Cimabue's house to the church in triumphal procession.

In the same chapel, on the side wall, is the Martyrdom of St. Catharine, by *Bugiardini*, some of the figures in which are attributed to Michel Angelo; and on the wall opposite, the tomb of the Beata Villana, by *Bernardo Rossellini*. On the steps leading to the chapel is the tomb of Paolo Rucellai, and in the same transept is the handsome urn under a Gothic canopy of Bishop Tedice Aliotti (d. 1336), by *Tino di Camaino*. The monuments near it are of Aldobrandini Casalcampi, who died in 1279; and of a Patriarch of Constantinople, who, being at the Ecumenic Council of Florence, died there in 1440.

In the Chapel to the rt. of the high altar is the Tomb of Filippo Strozzi, by *Benedetto da Majano*, consisting of an urn in black marble, under an arch, in the Cinque-cento style; the group in white marble over it, Angels worshipping the *Virgin and Child, is arranged with the simplicity of an early picture. Great sweetness of expression and finish distinguish this work. It was this Filippo Strozzi who built the Strozzi palace. Here are four good frescoes by *Filippino Lippi* (1486). On the ceiling, Adam, Noah, Abraham, and Jacob, and on the side walls apocryphal miracles of St. John and St. Philip; on the l. St. John the Evangelist raising Drusiana, and over it the Saint in the Caldron of boiling oil: on the rt. St. Philip exorcising a dragon, who had been worshipped as Mars, and emitted such a stench as the demon left him that a boy fell fainting into the arms of the Saint, and the spectators held their noses. Above in the lunette is the death of St. Philip.

The *frescoes of the Choir are by *Dom. Ghirlandajo*, Michel Angelo's master (1449-94), and are particularly interesting as works of art, and also for the portraits of contemporaries introduced as spectators; unfortunately the light for seeing them is bad. "You can't easily see better pieces (nowhere more pompous pieces) of flat goldsmith's work. Ghirlandajo was to the end of his life a mere goldsmith with a gift of portraiture. And here he has done his best, and has put a long wall in wonderful perspective, and the whole city of Florence behind Elisabeth's house in the hill country; and a splendid bas-relief, in the style of Luca della Robbia, in St. Anne's bedroom; and he has carved all the pilasters, and embroidered all the dresses, and flourished and trumpeted into every corner; and it is all done, within just a point, as well as it can be done, and quite as well as Ghirlandajo could do it."—*Ruskin.* These frescoes were executed at the expense of *Giovanni Tornabuoni*, to supply the place of others by Orcagna, which had become decayed. The subjects are—on the rt.-hand wall on entering the choir, the history of St. John the Baptist; on the l. that of the Virgin. Beginning at the lowest painting on the rt. of the spectator, in the first series, the subjects stand as follows:—1. The Angel appearing to Zacharias in the Temple, with portraits of Marsilio Ficino, Cristofano Landino; Gentile de' Becchi, Bp. of Arezzo; and Politian. 2. The Salutation, 3. The Birth of John the Baptist. The standing figure in the centre is Genivreva Benci, a celebrated Florentine beauty. 4. The infant John presented to Zacharias, who declares its name. 5. Preaching of John. 6. The Baptism in the Jordan. 7. The feast on Herod's birthday, and the dancing of the daughter of Herodias, high up, within the pointed arch. On the opposite wall, beginning with the lowest picture on the l. hand of the spectator:—1. Joachim driven out of the Temple, his offering not being received on account of his being childless. Here, the oldest in the group of four figures is Tommaso, the painter's father. The red-cloaked figure on the rt. is the painter himself, behind him is Bastiano Mainardi da S. Gemignano, his pupil and relative; while the other, turning his back, and with a red cap, is the painter's brother, David Ghirlandajo. 2. The birth of the Virgin: above it, in chiaroscuro, a relief of children playing on musical instruments. 3. The Presentation of the Virgin in the Temple. 4. Her Marriage. 5. The Adoration of the Wise Men, the centre of which is effaced. 6. The Massacre of the Innocents. 7. The Death and Assumption of the Virgin, almost destroyed. On the vaults are the Evangelists; on the walls on each side of the great window are events from the lives of St. Dominic and St. Peter Martyr, St. John in the Desert, the Annunciation; and above, many of the patron saints of Florence; in the lower compartments are the portraits of Giovanni Tornabuoni and his wife, kneeling in the act of prayer. The triple Gothic window contains fine stained glass, by *Alessandro Fiorentino* (1491). The choir stalls, with their handsome backs in tarsia, were designed by *Baccio d' Agnolo* and subsequently altered by *Vasari.* Behind the modern tasteless high altar is the fine upright *brass of Leonardo Dati (1423), Prior and Grand Master of the Order, by *Ghiberti.* It was removed hither from the pavement in front of the altar, for better preservation.

In the next chapel, a tasteful structure by *Giuliano da Sangallo*, is the crucifix of wood, by *Brunelleschi*, which was executed by him out of rivalry with *Donatello*, when he upbraided the latter upon the inelegance of his in Santa Croce. We are told by Vasari that, when Donatello saw this production of his rival, he was so surprised with its excellence, that, lifting up his hands in astonishment, he let go his apron filled with eggs and cheese for his dinner, all of which fell upon the ground, saying,—"To you is granted the power of carving figures of Christ; to me that of re-

presenting peasants." The crucifix of Donatello is rigid and without expression. In the next chapel, the Raising of the Daughter of Jairus is by *Ang. Bronzino*; the two bas-reliefs in marble by *Giov. dell' Opera*; the designs of the two tombs and of the altar-table by *Michel Angelo*; and the paintings on the ceiling by *Aless. Allori*. The **Cappella Strozzi**, entered by a flight of steps, is covered with *frescoes of *Andrea Orcagna*. The Inferno, with the names of the sins and of the sinners, in Gothic capitals, has been entirely repainted. Opposite is the Paradise, with endless groups of Angels and of Saints in glory. Behind the altar is the Last Judgment, in which the satire of the Middle Ages is displayed; the figures on the l.-hand being those of persons who in this world were most honoured—bishops, abbots, monks, nuns, nobles, knights, and ladies, intermixed with grotesque fiends, amongst which may be remarked a demon dragging a reluctant corpse out of the grave. The picture over the altar is also by *Orcagna* (1375), representing our Saviour in the centre, with the Virgin presenting St. Thomas Aquinas to him, who receives a book, and St. Peter the keys, with SS. Michael, Catharine, John Baptist, Lawrence, and Paul. On the Predella are 3 subjects—a friar celebrating mass; Christ rescuing St. Peter from shipwreck; a dead king (Henry of Bavaria), with an angel weighing the soul of the departed, all delicately finished. In this chapel the stained-glass figures of St. Dominic and the Virgin are fine. Under the stairs, forming the tomb of Rosso di Strozzi, is a fresco attributed to *Giottino*, of the dead Saviour, surrounded by Saints; and over the door, near that of the sacristy, leading to the campanile, is another, the Coronation of the Virgin, with a host of Saints on either side, by *Buffalmacco*. To the rt. of the stairs a door leads into the cloister (see below).

The **Sacristy**, a fine Gothic chamber, built by *Frà Jacopo da Nepoziano*, has a good stained-glass window. The vault has been barbarously painted over during the recent restorations. Immediately to the rt. of the door is a beautiful *lavabo* in terra-cotta by Giov. della Robbia (1497). There are handsome vestments in the presses. In the 4th chapel on l. is a Resurrection, by *Vasari*. Further on, in the 2nd, the Woman of Samaria, by *Aless. Allori*. Near the 1st chapel is the monument of Antonio Strozzi. *Andrea Ferrucci* gave the general design; the Madonna, which forms the centre compartment, was executed by *Silvio da Fiesole*; the Angels, and some of the minor ornaments, are by *Maso Boscoli*. The pulpit is worth notice; the sculptures represent, with great purity and expression, the Annunciation, Nativity, Presentation, and Assumption. They are by *Maestro Lazzaro*. The ornaments and accessories have been gilt.

The **Chiostro Verde** may be entered from the l. transept (see above), or by a doorway leading out of the l. aisle. From the transepts a few steps descend towards a disused burial-court, facing which, in a recess behind the tomb of the Marchesa Stiozzi, are the two small frescoes by *Giotto* which Ruskin has so graphically described and praised in his 'Mornings in Florence.' They are about 4 ft. wide, representing—that on the l. the meeting of Joachim and Anna at the Golden Gate, and that on the rt. the Birth of the Virgin, The sky and the landscape have been spoilt by restorations. Following the corridor, panelled with sepulchral shields, which leads hence into the Cloister, the first door rt. after passing the little burial-ground opens into a square vaulted chapel, with good frescoes of the Nativity and Crucifixion, by *Giottino*.

The **Chiostro Verde** was built from the design of *Frà Giovanni da Campi*, in 1320, with circular arches and Gothic pillars, and derives its name from the prevailing tint of the frescoes, green, shaded with brown, painted, about 1348, by Paolo Uccello and by *Dello*, principally with subjects from

the Book of Genesis. These frescoes are much injured, but some good fragments may be found. The representation of the Fall, near the entrance to the church, is by *Paolo Uccello.* The quaint representations of the Deluge and the Ark are curious; the drowning are seen provided with several kinds of modern life-preservers (4th lunette on the E. side). In the N.W. angle of this cloister over the door leading into the larger one, is a Crucifixion, by *Stefano del Ponte Vecchio,* a pupil of Giotto's, with St. Dominic and St. Thomas Aquinas, both fine figures. In the distance is a curious view of Florence.

The **Cappella degli Spagnuoli** is entered from the N. side of the Chiostro Verde. It was formerly the chapter-house, and was built in 1350. From the disproportion between pillar and arch, the inequality of the curved lines, and the hiding of the form by colour, an appearance of size is obtained quite beyond the actual dimensions, the floor being only 57 ft. by 32 ft. The architect was *Frà Jacopo da Nepoziano,* and the paintings, according to Vasari, are the joint work of *Taddeo Gaddi* and *Simone Martini.* "They may possibly owe their composition to the former, but they appear to have been executed by one *Andrea,* a Florentine."—*Kugler.* The roof and N. side have been heavily repainted in many places; the rest is faded and injured, but not destroyed in its most essential qualities." In the result there has been "produced the most noble piece of pictorial philosophy and divinity existing in Italy."—*Ruskin.* The light is scantily admitted through windows opening into the cloister, divided by beautiful spiral columns, and through an aperture above, so that the paintings can only be well seen on a bright day; the best time is from 10 to 12.

On the E. side is a most singular and complicated composition, intended to represent the Church Militant and Triumphant, as forming the entrance to Paradise. The Pope and the Emperor, as guardians of the Church, which is represented by the cathedral of Florence, are seated on thrones. Near the Emperor are temporal councillors—a King, Princes; near the Pope, spiritual ones — a Cardinal, Bishops, Prelates, Monks, Nuns, &c.; and around are many distinguished persons. A troop of ravenous wolves, driven away from a flock of sheep by a pack of dogs spotted black and white (the colours of the Dominicans), figure the heretics repelled by the exertions of the Dominicans or *Domini canes,* in the foreground. Some of the heretics, being converted by argument, tear their books, and their souls pass on to the gate of Paradise. On earth are represented human pleasures and vanities, and the means by which they are rendered innocuous. St. Dominic points out the way to heaven, which is seen over the church; St. Peter receives the elect, and opens the gates of heaven above, in which Christ is enthroned amid a host of angels. In the group in the foreground are introduced, according to Vasari, portraits of Cimabue, Petrarch, Boccaccio, and other celebrities, all very uncertain and conjectural.

Opposite, on the W. side, is a composition representing the triumph of St. Thomas Aquinas. He holds an open book in his hand, in which is inscribed in Latin the text (Wisdom, ch. vii. vv. 7, 8, "Wherefore I prayed, and understanding was given me: I called upon God, and the Spirit of Wisdom came to me. I preferred her before sceptres and thrones, and esteemed riches nothing in comparison of her." He is seated on a Gothic throne in the centre, having on his rt., Job, David, St. Paul, St. Mark, St. John, and on his left St. Matthew, St. Luke, Moses, Isaiah, Solomon; above are the virtues, Charity, Faith, Hope, Temperance, Prudence, Justice, Fortitude; at his feet are the 3 great leaders of heresy and false philosophy, Arius, Sabellius, and Averrhoes. In the lower range are 14 female figures, all by Simone Memmi originally, but repainted. They are personifications of the sciences and virtues, as defined

by the schoolmen; and beneath them are those who, according to the prevailing ideas, excelled therein. The symbols are often very perplexing. Beginning on the l., and proceeding regularly to the rt., adopting Ruskin's interpretation as substantially correct: —1. The Civil Law is represented holding the globe in her hand (according to Ruskin the word *Africa* in one of the three divisions of the globe has been changed into *America*, showing that the restorer lived after the date of the discovery of that continent); with her is Justinian. 2. Canon Law, and Pope Clement V. 3. Practical Theology, and Peter Lombard. 4. Dogmatic Theology, and Boethius. 5. Contemplative Theology, and Dionysius the Areopagite holding a pen. 6. Mystic Theology, and John of Damascus mending a pen. 7. Polemic Theology, in a red robe, holding a bow, and St. Augustin. 8. Arithmetic, with a board for working addition, and Pythagoras as its inventor. 9. Geometry, with square and compass, and Euclid. 10. Astronomy, and Zoroaster. 11. Music; and Tubal-Cain. 12. Logic, a beautiful figure holding a bough in one hand, and a serpent in the other, and Aristotle. 13. Rhetoric, the dress coarsely repainted, and Cicero (?); the raised hand with finger up does not belong to the original work. 14. Grammar (Literature), with a rod (?) in rt., and a heart (?) in her l. hand; the dress is entirely repainted; below is Donatus or Priscian (?).

On the N. wall, over the altar, are, on the l., Christ bearing His Cross; above, the Crucifixion, the finest of the Giottesque school; and below and on the rt. the Descent into Hades; the last a cavern in a rock, and fiends retreating in grinning disappointment. The paintings on the S. wall, which represented histories in the life of St. Dominic, are nearly effaced. Two scenes, some figures listening to the Preaching of the Saint, and especially the Raising a Girl to Life, are in tolerable preservation.

Semi-Gothic arabesques divide the vaulting into compartments, in which are four subjects, painted by Gaddi's pupils, probably by *Antonio Veneziano*:—1. The Resurrection, in which the ascending figure of our Lord radiates light, the "traditional Byzantine composition coldly treated without passion or action." 2. Christ saving St. Peter, who is coming to Him on the water; 3. The Ascension; and 4. The Descent of the Holy Spirit.

The **Chiostro Grande** is a noble quadrangle of 52 arches, each lunette of which contains a painting representing acts of Thomas Aquinas, Peter Martyr, and other saints of the Dominican order. The frescoes are well preserved, but of no artistic value. The cloister now forms the drilling ground of a large Military School, entered from the Via Scala.

The **Old Refectory**, on the E. side of the Chiostro Grande, contains frescoes by *Bronzino* (1597), representing the Israelites in the Desert, the Gathering of the Manna, and the Israelites drinking the Water gushing from the Rock. Here also is a Madonna of the early school, possessing some merit.

The **Farmacia** (entrance, No. 14 Via della Scala) is celebrated for its perfumes, essences, and for a delicious and peculiar liqueur, called *Alkermes*, from the sale of which a large annual revenue is derived. A square vaulted chamber on the rt., just inside the entrance, contains *frescoes in 12 compartments of Passion scenes, by *Spinello Aretino* (1400). At the General Council of 1439, convened by Eugenius IV. for promoting the union of the Greek and Latin Churches, the Pope, the Greek Emperor John Palæologus, and the Greek Patriarch Josephus, with numerous ecclesiastical dignitaries and theologians, were lodged in this building; and here also were held all the sittings of the council, except the last, which was in the cathedral. The *Spezeria* has, since the expulsion of the monks, been rented from the Government for a large amount by

the former director of it, a brother of the Dominican order.

The **Piazza of Sta. Maria Novella** was formerly the scene of the principal public festivities of the Florentines. In the centre are two obelisks, crowned by the *Giglio* of Florence, and supported by tortoises. They served as goals for races in the popular games. The fine colonnade, which forms the side of the Piazza opposite the church, is the **Loggia di S. Paolo**; it was erected in 1451 from the designs of Brunelleschi. The relief in terra-cotta over the door, representing St. Francis and St. Dominic, who are said to have met on this spot, and the medallions above the arches, are by *A. della Robbia.* Opposite, at the corner of the piazza, is a fresco under glass by *Francesco Fiorentino*, of the 14th cent.

From the S.E. corner of the piazza the Via Belle Donne leads immediately to the **Croce al Trebbio** (1308), erected to commemorate a slaughter of heretics on the spot, by the bloodthirsty Peter of Verona, misnamed Saint and Martyr.

SAN MARTINO, a small chapel opposite the *House of Dante* (E. 5), belongs to the excellent brotherhood of the *Buonomini*, founded by S. Antonino in 1441 for the relief of indigent persons ashamed to beg (*poveri vergognosi*). 18 members of the Florentine nobility still carry on this work, for purposes of which the chapel remains open daily from 12 till 2. The badly lighted but interesting lunettes, representing the works of mercy and the life of S. Martin, are probably by a scholar of *Masaccio.* Opposite this ch. is one of the few remaining mediæval towers of Florence. It stands on a line of demolished walls which once enclosed the Badia, and was formerly the residence of the Podestà, or foreign governor of the city. In this church Dante was married to Gemma Donati. Beatrice Portinari lived in a street close by.

***OR' SAN MICHELE** (E. 4) This church was originally a market, and the upper part a granary. From this latter destination, it is said, the building derived its name, "Horreum Sancti Michaelis." Erected by *Arnolfo* in 1284, by order of the Signoria, the basement, then an open loggia, contained a picture of the Virgin, which, having in 1291 performed sundry miracles, became an object of great veneration. About 1337 it was determined to consecrate a portion of the edifice, which was thereupon enclosed, and a chapel was erected around the painting. The crowds who visited it disturbed the market-people; and the Signoria having determined to convert the whole lower story into a church, under the direction of *Andrea Orcagna*, the openings of all the outer arches of the loggia were closed by 10 elegant Italian-Gothic windows. This sanctuary commanded so much veneration that, in 1348, the year of the great plague, described by *Boccaccio*, the offerings amounted to 35,000 golden florins. The two upper stories, however, continued to be employed for their original purpose, until Cosimo I. converted them into a depository for the notarial archives in 1569, since removed to the Via Orivolo (D. 5). They deserve to be visited for their bold and elegant architecture, the fine arches being supported on a great central pillar, a repetition of what we see in the ch. below. The entrance is from a door opposite the W. front.

The statues with which the exterior is adorned are among the best productions of the Florentine school of sculpture, and were placed here at the expense of various corporations or guilds. They stand in very handsome niches or recesses, which have been restored with infinite taste. Beginning at the eastern side in the Via dei Calzaioli, and moving round to the l., they stand in the following order:—1. St. Luke (*Giovanni da Bologna*), raised by the advocates and notaries. 2. St. Thomas with Christ (*Andrea del Verrocchio*), by the merchants. 3. St. John the Baptist (*Ghiberti*), by the drapers. On

the S. side, 4. St. John the Evangelist (*Baccio da Montelupo*), by the silk-merchants. 5. Empty, but intended for a statue of the Virgin, now in the ch. 6. St. James (*Nanni di Banco*), by the furriers. 7. St. Mark (*Donatello*), by the flax-merchants—greatly admired by Michel Angelo, who is said to have addressed the statue with the query, "*Marco, perchè non mi parli?*" On the W. front, and on each side of the entrance, 8. St. Eloy (*Nanni di Banco*), by the blacksmiths, who, as well as the jewellers, have adopted the Bishop of Tournai as their patron. 9. St. Stephen (*Ghiberti*), by the wool-traders, whose picturesque house stands opposite. 10. St. Matthew (*Michelozzo* or *Ghiberti*), by the money-changers or bankers. N. side, 11. *St. George (*Donatello*), erected by the sword-makers and armourers—a masterly production. "Donatello's marble statue of St. George is a simple and forcible example of sentiment; he stands upright, equally poised on both legs, his hands resting on his shield before him. Michel Angelo, after admiring this statue some time in silence, suddenly exclaimed 'March.'"—*Flaxman.* 12. A group of Four Saints (*Nanni di Banco*), erected by the builders, stone-masons, etc. 13. St. Philip, appertaining to the shoemakers (*Nanni di Banco*). 14. St. Peter, at the expense of the butchers (*Donatello*). Of the plates of majolica, or circular tablets of painted earthenware, by *Luca della Robbia*, representing the armorial bearings or ensigns of the trades, and inserted in the walls above, only two of the original ones remain; the others are modern productions of the porcelain-manufactory of La Doccia.

The interior (to which the entrance is on the W. side), as might be expected from its original destination, has not the usual architectural arrangement of a church. The massive piers which divide it into two corridors or aisles are suited to the market. Numerous frescoes of the 15th cent., by *Agnolo Gaddi, Jacopo di Casentino*, and others, on the sides of the piers, have been discovered under a coat of whitewash.

The old stained glass, especially in the upper portion of the windows of the church, is rich and harmonious in colour, and produces a fine effect. The arches are circular, but the tracery flows in intersecting curves with delicacy and grace; and the niches or tabernacles are in the most highly decorated style of Italian-Gothic.

The pride of the church is the ***Tabernacle** in white marble, erected by *A. Orcagna* between 1348 and 1359, from offerings made during the great plague, to contain the beautiful miracle-working picture of the Virgin, by *Bernardo Daddi;* it is surmounted by a statue of St. Michael rising nearly to the roof; it has a staircase which leads to the interior of the canopy. Arabesque patterns are formed by the richest marbles being inlaid in a fine mosaic work, enhancing the delicate white ground. The interior of the vaulting of the canopy is lined with mosaic. Every inch is finished with elegance. It is profusely adorned with sculpture, of which the following are the subjects. In front of the altar three bas-reliefs,—the Marriage of the Virgin and the Annunciation, with a smaller one of Hope in the centre. At the S.W. angle of the tabernacle, upon the basement of the pilaster, are two heads of prophets, and three virtues,—Patience, Fortitude, and Perseverance. On the S. side are bas-reliefs of the Nativity, and Offering of the Wise Men. Between these is one of Charity, or Divine Love; and at the S.E. angle, Humility and Chastity (Virginitas), with other heads of Prophets. On the E. side are the Presentation in the Temple, with Simeon and Anna; and the Angel warning the Virgin of her approaching death. At the N.E. angle Docilitas (a beautiful figure), Prudentia, and Solertia. On the N. side is the Birth of the Virgin; next to it, in the centre, is Faith; then the Dedication in the Temple. "The story is told most marvellously. The

head of the principal figure is broken, but the body is full of expression; some small figures lean forward most earnestly to listen." At the angles are Obedience, Justice, Devotion, and two heads of prophets. On each side of the altar-piece are four lovely figures of angels in high relief, and upon the summit of the tabernacle three small statues of the Apostles. The grand composition behind represents the Death of the Virgin, surrounded by the Apostles, and, in an almond-shaped oval above, her Assumption; the name of the artist, with the date, 1359, is engraved on the base of the urn on which the body of the Virgin is laid. This tabernacle is surrounded by an elaborately sculptured screen or railing in marble, the square intervals in which are filled with bronze ornaments in the form of Gothic wheel-windows. This magnificent work is said to have cost 96,000 golden florins, an immense sum for the period.

The church also contains, over the principal altar, a group in marble of the Virgin and Child and Sta. Anna, by *Franc. da S. Gallo;* and on the altar on the l. a marble statue of the Virgin and Child, belonging a niche on the outside, by *Simone da Fiesole* (1493). In consequence of the Florentines having successfully risen against the tyranny of the Duke of Athens on the 26th July, 1343, they erected in this ch. an altar to Sta. Anna, whose anniversary was on that day; and there is still a procession of the Arti or trades, with banners, to this church on her festival. The original ch. of St. Michael, on the opposite side of the street, a Gothic edifice by Arnolfo, with an admirable front (1284), is now the ch. of **S. Carlo.**

S. Niccolò (F. 5, 6), said to have been founded in 1000. It contains a Sacrifice of Abraham on rt. of entrance, by *A. Allori;* in the choir, figures of Saints, by *Gentile da Fabriano,* almost invisible from the bad light; in the sacristy, a fragment of a fresco by *D. Ghirlandajo,* and a Virgin *and Child with* SS. Francis, Nicolas, and other Saints, by *Neri di Bicci.* Michel Angelo hid himself in the tower of this ch. when Florence fell into the hands of the soldiers of the Prince of Orange.

Ognissanti (D. 3), a ch. of the Minorites, with a fine Coronation of the Virgin, by *Luca della Robbia,* over the doorway. On one of the piers to the l. a St. Jerome, by *Dom. Ghirlandajo,* "in which he follows the Flemish method in the description of the place and the accessories."—*Cic.* Opposite is St. Augustine, a companion fresco, by *Botticelli.* On the cupola, frescoes by *Ligozzi* and *Giov. da S. Giovanni,* representing scenes in the life of St. Francis of Assisi. In the *Sacristy* is a Crucifixion, with Saints, by *Taddeo Gaddi;* and in the adjoining chapel, reached by steps, a Crucifixion, by *Giotto.* A door leads hence into the cloister, containing two good frescoes under glass, in opposite corners, by *Giov. da S. Giovanni.* In the old Refectory is a **Last Supper,* by *Dom. Ghirlandajo* (1480). Adm. 25 c.; Sunday, free.

The **Cappella dei Rucellai** in the Via della Spada (D. 4), originally the ch. of *S. Pancrazio,* was founded in 1078, and rebuilt in 1488 (keys at a shoemaker's, No. 12). It contains a beautiful model of the Holy Sepulchre, by *Leon Battista Alberti,* in black and white marble, with a fresco of the Entombment on its inner wall. In the adjoining Vallombrosian cloister, now a tobacco factory, is a fresco of S. Giov. Gualberto, among Saints and bishops of the Order, by *Neri di Bicci* (1486).

S. Salvatore, behind the archiepiscopal palace, W. of the Baptistery, retains only its fine marble front. The ch. was built by Bp. Reparato to replace one of the same name, which he destroyed to make way for the Cathedral, thereupon dedicated to S. Reparata.

S. Simone, near the Teatro Pagliano (E. 5), has a large S. Peter enthroned

between two angels, by *Cimabue*, over the 1st altar rt.

***SANTO SPIRITO** (E.3). The church, founded on this site by the Augustinians, in 1292, was burnt in 1471, during the performance of a "Mystery" representing the descent of the Holy Ghost, exhibited before Giovanni Galeazzo Sforza, Duke of Milan, when he visited Florence. The shell, however, of the old church remains; flanking the entrance from the Piazza into the first cloister. The present edifice was begun before the fire, about the year 1433, from the designs of *Brunelleschi*, and completed about 1481. The front is an unsightly mass of painted plastering. The interior is perhaps the finest of the works of this great architect; though, from having been completed after his death, it does not entirely agree with his original design. It is in the form of a Latin cross, 315 ft. long, 191 ft. through the transepts, and 107 ft. wide across the body of the church. The aisles, which are carried round the transepts, are formed by elegant Composite columns, from which spring circular arches. The internal decoration of the three doors of the front is novel and rich.

The **Choir** is enclosed by magnificent massive balustrades of bronze and marble; at each of six of the angles is a figure in marble of an angel, and, at the remaining two, statues of St. John and the Virgin. It was begun in the year 1599 by Gio. Batt. Michelozzi, and completed in 1608 at an expense of not less than 100,000 crowns. The ciborium is of rich *pietra-dura* work. The round window over the entrance is filled with brilliant glass, representing the Descent of the Holy Spirit. The 38 altars, beginning on the rt. of the principal entrance, contain the following works of art:—2. Good copy of Michel Angelo's Pietà at St. Peter's in Rome, by his pupil *Nanni di Baccio Bigio*.—3. Covered, in a niche, a wooden statue of St. Nicholas of Tolentino, by *Sansovini;* and two angels, by *Franciabigio*.—7. Tobias and the Angel; a group in marble by a sculptor of Carrara.—9. St. Monica enthroned, with nuns kneeling before her, attributed to *Frà Filippo Lippi*.—10. Madonna della Consolazione, sculptured by *Donatello*, only uncovered during the first week in Sept.—11. Miraculous Crucifix (covered), the only object saved when the old ch. was burnt. It belonged to the sect of the White Penitents, who exhibited such extraordinary fanaticism in Italy in the 14th cent.—12. *Virgin and Child, with SS. Martin and Catharine, the donors under a porch, and a beautiful view over a city, by *Raffaellino del Garbo*.—13. Good copy (1600) of *Perugino*, S. Bernard's Vision of the Madonna, formerly at this altar, now at Munich.—14. Behind a handsome iron grating, the sepulchral urn of Neri Capponi, with a head in relief of the deceased by *Simone di Betto*.—17. Virgin and Child, with SS. Magdalene, Philip, Paul, and Catharine; school of Giotto.—18. *Lorenzo di Credi:* Virgin and Child, with SS. John Evan. and Jerome.—20. *Aless. Allori:* The Woman taken in Adultery. Above it a good stained-glass window (Virgin and Child).—24. *Piero di Cosimo:* Virgin and Child, with SS. Bartholomew and John Evan.—26. School of *Ghirlandajo:* Virgin and Child, with SS. Thomas and Peter (1482).—27. Chapel of the Sacrament, with elegant white marble sculptures by *Sansovino*.—28. *Raffaellino del Garbo:* The Trinity, with the Magdalen and S. Catharine, and a beautiful predella.—30. *Raff. del Garbo:* *Virgin and Child, with SS. John Evan., Laurence, Stephen, and Bernard.—34. *Ridolfo Ghirlandajo:* Virgin and Child, with S. Anna and 6 saints.—37. *Landini:* Good copy of Michel Angelo's statue of Christ, in the ch. of S. M. della Minerva at Rome.

The octagonal, well-proportioned **Sacristy**, the entrance to which is out of the l. aisle, was built by *Cronaca*. The beautiful oblong vestibule, with its rich though heavy vault, which connects it with the ch., is by *Andrea da Sansovino*. Over the altar is a picture of St. Fiacre healing the sick, by *Aless. Allori*. The first Cloister was erected by Alfonso Parigi. A

series of frescoes by *Paolo Perugino* and others, represent subjects from the lives of the Saints of the order of St. Augustin.

The second handsome **Cloister**, supported by Doric columns, is by *Ammanati* (1564-1569). It has some frescoes by *Poccetti*. The convent is occupied by soldiers, but a sufficient number of monks have been retained for the service of the ch.

The **Campanile** is from the design of *Baccio d' Agnolo*.

SANTO STEFANO (E. 4), standing back from the street, with a good doorway. A very ancient ch., modernized in 1656. The bronze relief of the Saint's Martyrdom, on the high altar-front, is by *P. Tacca*. Boccaccio's public readings of Dante took place here.

SANTA TRINITÀ (E. 4) was built in 1250 by *Nicola da Pisa*, originally in the Italian-Gothic style; parts of it have been much altered. The present façade was designed in the 16th cent. by *Buontalenti*, by whom also the choir was erected, and the chapels of the transept disfigured. The nave is separated from the aisles by five good pointed arches; round the sides are a series of chapels belonging to the principal families of Florence. In the rt.-hand transept, **Cappella de' Sassetti**, is a very interesting series of **frescoes* representing incidents from the life of St. Francis, by *Domenico Ghirlandajo* (best light 9 A.M.) 1. St. Francis, having given up all his worldly goods, casts himself naked at the feet of the Bishop of Assisi.—2. Pope Honorius III. approving of the rules of the order. Ghirlandajo has represented the scene as occurring in the square of the Palazzo Vecchio. Several contemporary portraits have been introduced, amongst others that of Lorenzo the Magnificent, one of the figures ascending the stairs in the foreground.—3. St. Francis, in the presence of the Sultan of Syria, offering to pass unhurt through the fire, if the Sultan and his followers will embrace Christianity.—4. St. Francis receiving the stigmata.—5. St. Francis appearing surrounded by a halo of glory, and restoring to life a child of the Spezzi family, who had fallen from a window. In this painting is introduced a view of the old Bridge, the façade of the Church of Santa Trinità, and the Palazzo Spina on the opposite side of the street, as they then stood. Beneath, and on either side of the altar, are the donatarii, Francesco Sassetti, and his wife, kneeling. These frescoes were executed in 1485, and may be classed amongst Ghirlandajo's finest works.—6. The Death of St. Francis, surrounded by monks and priests. This is the finest of the series for its simplicity and truth; it contains several portraits; that in a red dress behind the bishop, at the head of the bier, is Ghirlandajo himself. The two fine tombs are by *Giuliano da Sangallo*.

In the 4th chapel on rt., enclosed by handsome iron gates, is an Annunciation, by the Camaldole friar *Don Lorenzo Monaco*. "His very rare works cost him great labour and thought. . . . The quiet grace and the thoughtful character of the two happily-placed figures has given a sort of typical value to the pictures."—*Cic.* The 5th chapel rt. contains a beautiful marble altar by *Benedetto da Rovezzano*; the 5th, l. a Magdalen, and the 1st rt. a wooden crucifix, both by *Desiderio da Settignano*.—In the 3rd on l. an early Christian sarcophagus, with a relief of the Good Shepherd, containing the remains of Nic. Davanzato (1444). This ch. belonged to the monks of Vallombrosa, whose adjoining convent has been turned into a flourishing Grammar School, the **Liceo Dante**. The sacristy contains a large monument to Onofrio Strozzi (1417), school of *Donatello*.†

In the **Piazza di Santa Trinità** stands a column of granite, brought from the Baths of Caracalla at Rome, and erected in 1564 by Cosimo I. in commemoration of the surrender of Siena in 1554, and of the destruction of the last liberties of Florence by the victory at Monte

† See Note C, p. 113.

Murlo (1537) over those whom his tyranny had driven into exile, headed by Filippo and Piero Strozzi. It is surmounted by a statue of Justice, in porphyry, by *Ferrucci;* the bronze drapery was added to make the figure look larger.

§ 9. Cemeteries.

The **Campo Santo**, or *Cemetery* of the religious congregation of *La Misericordia*, is outside the town, on the road to Fiesole (B. 7).

The **Old Protestant Cemetery** (C. 6. 7), a beautiful spot, was originally given to the Swiss Church in Florence; it contains the graves of more English than of any other Protestant nation. Here lie buried Elizabeth Barrett Browning, Theodosia Trollope, Walter Savage Landor, Arthur Hugh Clough, Theodore Parker, and many others. In the centre is a high marble column, erected by King Frederick William of Prussia in 1857. When the old gates and walls were pulled down, and the limits of the city enlarged in 1870, this cemetery was closed, and surrounded by railings.

The **New Protestant Cemetery** is situated at the "Due Strade," about a mile outside the Porta Romana. The ground was purchased by the united Protestant communities of Florence, and a sum of 15,000 francs granted by the Commune on condition of the Committee taking upon themselves the burial of Protestant paupers.

The **Campo Santo** attached to the ch. of S. Miniato is noticed on p. 103.

§ 10. Palaces and Public Buildings.

The * **Piazza della Signoria** is the central spot of Florence for business and interest. On the E. side stands the vast

* **Palazzo Vecchio**, erected in 1298, as the residence of the Gonfaloniere and Priori, or superior magistracy of the Republic. After having been occupied by Walter de Brienne, it became, in 1540, the residence of Cosimo I. until 1550, when he removed to the Pitti Palace. From that time the Palazzo Vecchio has been occupied by public offices, and it is now the seat of the Municipality.

As soon as the great Revolution, in 1250, was effected which placed the government in the power of the democracy (see *Santa Croce*), the citizens determined to erect a residence for the elective magistracy, the Gonfaloniere†, and the eight Priori, who continued in office for the space of two months each. During this period, according to the singular maxims of government which then prevailed, they were not allowed to pass the threshold of their prison, in which they were boarded, eating at a common mess or table, at the expense of the Republic, but with republican simplicity and parsimony. The present structure, however, was not raised till 1298, *Arnolfo* being the architect. It is imposing from its mass and enormous battlements, deep machicolations projecting over the walls, and the bold and lofty tower (307 ft.), bearing, not upon the walls of the structure, but upon the machicolations, beneath which are large escutcheons of the ancient Republic, and of the *Sestieri*, or wards and quarters, into which the city was divided. ‡ The directions which

† The *Gonfaloniere* was the modern *Sindaco*, or Mayor; the *Podestà* was a magistrate, with judicial powers; the *Prefetto* is the head of a Province.

‡ The earliest shield of the city was red and white, with the half-moon of Fiesole quartered; next the white lily on a red field; in 1251 the present beautiful coat, a red lily (*giglio*) on a white field, was adopted; in 1292 the red cross upon a white field; the double shield, with *fleurs-de-lis en or* on a blue field, in 1313, during the rule of Robert King of Naples, governing for the Emperor Henry VII. The Guelph party, on attaining power in 1251, adopted the red lily, and the Ghibellines the white, the latter quartered with the black eagle of the Emperor. The red eagle standing upon a dragon, with golden *fleurs-de-lis*, was used in 1265, when the Florentines joined Charles d'Anjou against the Emperor; and, upon the latter becoming Lord of Florence for 10 years, he added the blue shield with numerous golden *gigli*.

Arnolfo was compelled to obey have deprived his building of its intended and proper symmetry. A portion of the piazza had been occupied by the palaces of the Uberti, a family of the Ghibellines, which, when the owners were banished by the prevailing party, had been demolished, and the ground declared accursed, never to be built upon again. "Our palazzo must not stand upon that condemned ground," said the citizens. *Arnolfo* remonstrated, but in vain. The building was much altered by subsequent architects, who added the battlements: and it sustained other changes and additions under Walter de Brienne. These alterations were executed under the direction of *Andrea Pisano*, who settled at Florence when at work upon the gate of the baptistery. *Michelozzo*, too, enlarged and improved the interior in the time of Cosimo il Vecchio. Lastly, when the Duke Cosimo took possession, so many alterations (principally in the interior) were introduced by *Vasari*, that, as the latter says with some degree of exultation, *Arnolfo* would not have known his way about the building, had he come back again.

The fine interior cortile, restored by Michelozzo in 1434, is supported by massive columns of fanciful shape, covered with rich arabesques and wreaths. On the walls are views, principally of German cities, executed upon the marriage of Ferdinand I. In the centre is a small fountain, with a winged *Genius bearing a dolphin, by *Verrocchio*.

Within, ascending a grand staircase by easy steps, we enter, on the first floor, the great saloon, called the **Salone dei Cinque-cento**, which served as the Hall of Assembly of the Lower House of Parliament when Florence was the capital of the kingdom. It is 170 ft. in length by 85 in breadth; and the ponderous magnificence of the carved ceiling, rich in faded gilding and deep compartments filled with elaborate oil paintings, render it impressive. It is also connected with one of the most remarkable passages in Florentine history, having been erected, on the proposal of Savonarola, for the meetings of the *Consiglio Popolare*, when a transient but ineffectual attempt was made to restore the ancient liberties of the Commonwealth. *Lionardo da Vinci*, *Michel Angelo* (then very young), *Baccio d' Agnolo*, and "*Il Cronaca*," were all consulted; but the construction was entrusted to the last-named artist, whose interior fittings, however, have now disappeared. The walls and ceiling are covered with the display of the triumphs of Cosimo I., by *Vasari*; those on the walls represent the conquest of Pisa, and the battle of Marciano, which gave Siena to the Florentine State. At the corners are four other historical pictures; two by *Ligozzi*. One of these represents Pope Boniface VIII. receiving, in 1300 (the year of the Jubilee), the congratulations of twelve ambassadors, who, though accredited from twelve different states, were all Florentines by birth. Of the two others, one is by *Cigoli*; the other by *Passignano*. The semi-heroic costume of some of these frescoes takes off the interest of truth; but those which represent the deeds of the Medici, and which are correct in costume, are valuable. There is Cosimo accompanied by his dwarf, Tommaso Trafredi, the hunchback, in armour, leading on the Florentines to the siege of Siena by night; the soldiers pouring into the city in armour; and all lighted by paper lanterns on the ends of poles. Among the statues are:—*Michel Angelo*, a fine but unfinished allegorical group, Victory and Captivity.—*Gios. Bologna*, also allegorical, Virtue overcoming Vice. — *Baccio Bandinelli*, Cosimo I., Clement VII., Charles V., and Adam and Eve, intended to stand on the balustrade round the high altar in the cathedral. The hall is surrounded with tapestries relating to the history of S. John Baptist, and at the end is a colossal modern Savonarola by *Pazzi*. On the second floor is the **Sala dei Duecento**, used for the sittings of the Town Council, with a handsome coffered wooden ceiling by *Michelozzo*, and tapestries of the history of Joseph by Bronzino. On the l. of the entrance

is a * fine marble doorway by *Donatello.*

On the third floor is the **Sala dei Gigli**, with a splendid ceiling of gilded hexagonal panels, and frescoes by *Ghirlandajo*, of S. Zenobius and various Roman heroes. A door on the rt. has 2 columns of *Verde antico.* On the l. a beautiful doorway by *Benedetto da Majano*, with portraits of Dante and Petrarch on the inlaid door, leads to the **Sala d' Udienza**, which is covered with poor frescoes of the story of Camillus by *Salviati.* The gilded ceiling is handsome, but heavy. Hence a door with columns of *corallina di Cori* and *Affricano* opens into the * **Cappella di S. Bernardo**, exquisitely painted by *Rid. Ghirlandajo* in imitation of mosaic. On the vault is the Trinity, with putti holding labels or bearing instruments of the Passion; on the Chancel-vault, the 12 Apostles and the Holy Spirit; on the altar an ivory Crucifix by *Giov. Bologna;* and facing it the Annunciation. The remaining rooms are hung with indifferent pictures, one of them containing a replica on wood of a Virgin and Child with an angel by *Botticelli.*

Savonarola made his last confession, on his way to the scaffold, in the chapel of S. Bernardo. His prison and torture-chamber are in the Tower, which is ascended from a lower level (apply to the Custode), and commands a magnificent view.

In the *Piazza* adjoining the Palazzo is the bronze equestrian * **Statue of Cosimo I.**, by *Giovanni Bologna* (1590). Cosimo was the actual founder of the Medicean line of Grand Dukes, who ruled Florence for two centuries (1537–1737).

Nearer to the Palace is the * **Fountain of Neptune**, by *Ammanati* (1575), within a large basin of Serravezza marble. The horses of the car are exceedingly spirited. On the site of this fountain stood the *Ringhiera*, or tribune, whence the orators of the Republic harangued the assembled people; and here was erected the scaffold and funeral pile of Savonarola and his two Dominican brethren on May 23rd, 1498.

A colossal group, of Hercules subduing Cacus, by *Baccio Bandinelli* (1533), flanks the side of the entrance to the Palazzo. The Marzocco is a copy, by Papi, of the original work (now in the National Museum) by *Donatello.* Marzocco was the name given to the Lion which was adopted as the emblem of the Republic.

The * **Loggia dei Lanzi** is a noble specimen of Italian Gothic with round arches, a survival of the classical period; it was commenced in 1376, probably from the designs of Orcagna, whose name it also bears, eight years after his death, by *Benci di Cione*, an architect little known. The entablature above the columns is adorned with a Madonna, and 6 half-length reliefs of the Virtues. The amplitude of the three arches and the fine proportions of this building are such that, when Michel Angelo was consulted by Cosimo I., upon the best mode of improving the piazza, he answered that the best ornament would be to continue the loggia all around. But the work having already cost 80,000 florins, the duke was discouraged by the expense. Cosimo I. after assuming the sovereign authority, raised, as well for state as for protection against the Florentines, a body of German or Swiss *Landsknechts*, or, as the Italians call them, *Lanzi*, under the command of Balthasar Fugger, who, having one of their guardhouses near the Loggia, gave it the name by which it is now known. Under the Loggia are placed some of the finest specimens of modern sculpture.—Pre-eminent among these is the bronze * **Statue of Perseus**, by *Benvenuto Cellini* (1553). The pedestal on which it stands is adorned with small statues and sculptures in relief, allusive to the story of Perseus, all by Cellini. As a pendant to this group, under another arch is the **Rape of the Sabines**, in marble, by *Giovanni Bologna.* This pedestal also has a relief, in illustration of the subject.—**Judith slaying Holofernes**, in bronze, by *Donatello*, seems too small among the other statues near it, being only the size of life. The group is said to be emblematical of the expulsion of

Walter de Brienne, and to have been erected in that feeling by the people. —The six ancient colossal statues of females are said to represent Sabine priestesses or vestals. — Of the two lions, one is by *Flamminio Vacca*, who has inscribed his name; the other was brought from the Villa Medici at Rome, and is believed to be of Greek sculpture.—The Centaur is by *Giov. Bologna*.—The marble group of Ajax supporting the body of Achilles was found in a vineyard outside Rome, and is of Greek workmanship. It was brought here in 1570, and restored by *Salvetti*, a Florentine sculptor.—The group of Achilles and Polyxena is a modern work by *Fedi*.

Two large dials in white marble—one to show the state of the barometer, the other of the thermometer—have been sunk into the back wall of the Loggia.

Immediately behind the Loggia dei Lanzi is the **Post Office**, in the buildings formerly occupied by the Mint, or Zecca.

The *Palazzo Lavison*, on the W. side of the Piazza, built in imitation of an early Florentine mansion by Landi, in 1871, occupies the site of a most interesting historical building called the *Tetto dei Pisani*, from having been erected by the Pisan captives after their defeat in 1364.

A few yds. W. of the Piazza stands the **Mercato Nuovo**, built by Cosimo I. from the designs of *Tasso* (1549). In front stands a bronze copy of the ancient Boar in the Uffizi gallery, cast by *Pietro Tacca*, forming a fountain. In the centre of the Loggia is a small circle of coloured marbles, supposed to represent the wheel of the *Carroccio*, upon which the standard of the Republic was formerly borne to war. This building is the principal rendezvous of the dealers in straw-plait, hats, etc., on Fridays, and silk cocoons in the season.

About 100 yds. to the N. lies the **Mercato Vecchio**, dismantled and in course of demolition. On its W. side rises the **Loggia dei Pesci**, built by *Vasari*. Continuing W., at the corner of the Via Strozzi and Vecchietti is a small bronze demon, made by *Giov. Bologna* while on a visit at the house to which it is attached.

The modern market, **Mercato Centrale** (C. 4), is worth a visit early on a spring morning. N. of it runs the Via Chiara, where (at No. 6) *Benvenuto Cellini* was born, on Nov. 1, 1500.

§ 10. Private Mansions.†

Palazzo Alberti, on the quay, close to the Ponte alle Grazie (E. 5), belonged to the celebrated Leon Battista Alberti; it has been restored, and two views, engraved upon marble tablets, are placed on the front to show how it stood at former periods.

Palazzo Altoviti, S.E. of the Duomo (D. 5), is remarkable for the portraits of 15 illustrious Florentines, sculptured in relief, let into the wall towards the street. They were executed at the latter end of the 16th cent., at the expense of Baccio Valori, and received the nickname of *Visacci* (guys).

The house of **Amerigo Vespucci**, marked by an inscription, stood upon the site of the Ospedale di San Giovanni di Dio, No. 18 Borgo Ognissanti.

Palazzo Antinori, opposite the ch. of S. Michele (D. 4), with a handsome front by Giuliano da Sangallo. S. of it is the ***Casa Larderel**, by *Giov. Ant. Dosio*, one of the most tasteful buildings of its time. Opposite the palazzo, at the corner of the block which contains the unimportant ch. of *SS. Michele e Gaetano*, is the **Antinori chapel** (open only for an early mass on Sundays), with a beautiful ***Virgin** and Child in its sacristy, by *Luca della Robbia*.

Palazzo Bartolini (Piazza S. Trinità,

† It should be observed that the word *Palace* is an inaccurate and entirely misleading translation of the Italian *Palazzo*, which corresponds precisely (unless Royal or Episcopal) with the English *Mansion*, or the French *Hôtel*.

the Hotel du Nord), built by *Baccio d' Agnolo,* who "introduced a cornice copied from the ancient one discovered in the Colonna gardens at Rome. This was the first palace with windows ornamented by pediments, and columns to the doors, bearing an architrave, frieze, and cornice; a novelty which, like many others, was first blamed, and then passionately admired. The *Casa Davanzati,* 9 Via Porta Rossa, close by, has a good 14th-cent. front, with heraldic lion by *Donatello.*

***CASA BUONARROTI** (Via Ghibellina, No. 64; *open* Mon. and Thurs. from 9 to 3; entrance free, catalogue ½ fr.); the **House of Michel Angelo,** is one of the most interesting dwellings in Florence. Michel Angelo the younger in 1620 had the house painted in fresco, with incidents in the life of his great uncle, by the best masters then in Florence, and carefully collected as many souvenirs of his ancestors as possible. In 1858 Cosimo Buonarroti, the last member of the family, bequeathed the house with all its treasures to his native city. The entrance chamber contains—the portrait of Michel Angelo by *Bugiardini;* and another by *Venusti;* a *predella, with subjects from the life of S. Niccolò da Bari, by *Pesellino;* Etruscan relief of Silenus; rt. arm in marble of a discus-thrower; unfinished relief in marble by *Michel Angelo* of Centaurs and Lipithæ; clay model by the same of the Virgin. The 2nd room contains a series of **drawings* by *Michel Angelo,* including a Cleopatra with singular head-dress, studies for the frescoes in the Sistine Chapel, designs for the façade of San Lorenzo, plans of the fortifications of Florence. In the 3rd room—marble life-size seated statue of Michel Angelo by *Antonio Novelli,* 1620. Opposite is one of the only three oil-paintings which can with any certainty be ascribed to Michel Angelo,—a Holy Family, "perhaps begun by him, but which, from the coarseness and incorrectness of the drawing, can hardly have been painted by himself."—*Cic.* On each side of the room are paintings representing the most remarkable events of his life by *Biliverti, Matteo Rosselli, Jacopo da Empoli,* and *Cristoforo Allori;* and, beneath, a series of smaller compartments in *chiaroscuro,* of minor events in his history. The ceiling, divided into 15 compartments, is covered with paintings relative to the great artist. The 4th room contains paintings chiefly relative to the Buonarroti family. Opening off this apartment is a small cabinet with memorials;—the sword which accompanied him in his journeys; 2 of his walking-sticks, 3½ ft. long, having crutch handles, and strong iron ferrules deeply notched to prevent the old man's falling on the slippery pavement of Florence. In the 5th room, called the Chapel, are—a small relief in plaster of the Descent from the Cross, by him; and a similar subject by him in wax; a low-relief of the Virgin. The bronze bust, and also the copy of the Pietà in relief, are by *Giov. Bologna;* Florentine Saints, in fresco, on the walls. The 6th room, called the library, is surrounded by old chestnut-wood presses, in which are preserved some of Michel Angelo's MSS., and other articles that belonged to him, such as small models in clay for his statue of David, Hercules and Cacus, and another in wax of David, and of Ajax supporting the body of Patroclus; above is a series of portraits of celebrated Tuscans, arranged in groups according to their several callings, by *Matteo Rosselli, Cecco Bravo,* and *Leonardo Ferroni.* The closed presses contain the archives of the family, including MSS. of Michel Angelo. The collection of his correspondence preserved in his paternal mansion is of great interest—no portion of it more so than the letters to him from Vittoria Colonna, the celebrated Marchioness of Pescara, one of the most eminent characters of the 16th cent., and amongst the most elegant poets of Italy. The 7th room contains a small collection of Etruscan antiquities. In the small entrance court are some Roman inscriptions and statues. N. of the Casa Buonarroti

runs the **Via dell' Agnolo**, at the W. end of which, over a doorway on the S. side, is a beautiful Virgin and Child with angels, by *Luca della Robbia.*

***Palazzo Corsini**, open on Tues., Thurs., and Sat., 10 to 3; entrance ½ fr., at No. 7 Via Parione, (E. 3). ROOM I.—21 *Sustermans*, Ferdinand II. dei Medici. II. 55, 63 *Salvator Rosa*, shipping and ruined towers. III. 101, 103 *Denner*, highly finished portraits. 105 *Giulio Romano*, copy of Raffael's Violinist. IV. 416 *Antonello da Messina*, Crucifixion. *School of Botticelli*, 240 *Virgin and Child. 167 *Botticelli*, *Virgin and Child with 6 Angels. 162 *Filippino Lippi*, Virgin and Child with 5 Angels. 157 *Luca Signorelli*, Virgin and Child with Saints. 148 Cartoon for Raffael's portrait of Julius II. V. Four small tables of orange jasper, and 2 beautiful *columns of rare *lumachella Astracane*, formerly in the Pal. Corsini at Rome. Between the windows, 3 vases of Dresden china, the gift of K. John of Saxony. 200 *Raffaello dei Carli*, Virgin and Child with 4 Saints. VI. *Carlo Dolci*, Poetry, under glass. 209, 210 *portraits by the school of *Memling* and *Pollajuolo*. VII. Copy of a Holy Family by *Raffael*, now at Munich, and of Michel Angelo's picture in the Tribune, both for sale.

In the *Palazzo Masetti*, No. 2 on the Lung' Arno, a little further E., Alfieri died on Oct. 9, 1803.

Casa di Dante, 2 Via Dante Alighieri (E. 5); open free on Wed., and Sat., 9 to 3; at other times apply at the Casa Buonarroti. The house has been restored, and retains few traces of antiquity except its narrow pointed door. In the back room, where Dante was born, is preserved the poet's chair; in the front room are shown his hour-glass, fork, latch-key, laurel wreath, and various editions of his poems.

Palazzo Feroni, N.E. of the Ponte *della Trinità*, restored in 1874 at the expense of the city, a fine specimen of domestic architecture.

Casa Gherardesca, in the Borgo Pinti (C. 6). The Gherardesca family, to which the ill-fated Count Ugolino belonged, is one of the oldest in Italy; but the present mansion has been sold, and is now occupied as the administrative offices of the Rly. Company. Some curious mythological reliefs in terra-cotta surround the court-yard, but all other works of art have been removed.

Palazzo Ginori, at the corner of the Via Ginori and Taddea (C. 4), was the residence of Raffael during the whole period of his stay in Florence, as the guest of Taddeo Taddei.

Palazzo Gondi, in the Piazza di San Firenze (E. 5), was built in 1481, by Giuliano da Sangallo. It has one of the finest and most characteristic fronts, and was restored and completed in 1874. In the hall is a very fine fireplace carved in stone by Sangallo.

Palazzo Guicciardini, N.E. of the Pitti Palace (F. 4), was the residence of Francesco Guicciardini, the celebrated historian. Nearly opposite is the

Casa di Machiavelli, marked by a tablet on the front, but much altered.

Palazzo Martelli, in the Via della Forca, leading N.W. out of the Via Cerretani (D. 4), contains some works of eminent artists. *Salvator Rosa*: the Conspiracy of Catiline. *Giulio Romano*: a picture of Witchcraft. *Donatello*: a youthful bust of St. John, a marble statue of St. John the Baptist, and one unfinished of David. Donatello was indebted to one of the Martelli family, a rich merchant, for his education. On the opposite side of the street is a good relief of Virgin and Children, by *Mino Fiesole*.

Casino Mediceo, N.W. of S. Marco (C. 5), for many years the reside

of some of the most famous members of the family whose name it bears, has now been in great part converted into public offices. Here Lorenzo il Magnifico established a collection of statues and other works of art, since removed to the Uffizi.

Palazzo Nonfinito, at the corner of the Via Proconsolo and Albizzi (D. 5), was commenced in the 16th cent. by *Buontalenti*, and continued in different parts by *Santi di Tito*, *Scamozzi*, *Caccini*, and *Cigoli*; it was never finished, and hence its name.

Palazzo Panciatichi-Ximenes (C. 6) built by *G. da San Gallo* in 1490, restored in 1620. It contains a collection of cabinet antiquities, and a few good pictures, not shown.

Palazzo dei Pazzi, E. of the P. Nonfinito, a fine specimen of Tuscan architecture.

Palazzo Pandolfini or **Nencini**, 74 Via S. Gallo (B. 5). The façade is from the designs of *Raphael* (1520), although not commenced until after his death. In it almost all the requisites of street architecture are displayed.

Palazzo Quaratesi, now *De Rasi*, N. of the P. Nonfinito (D. 5), a handsome building by *Brunelleschi*.

***PALAZZO RICCARDI** (C. D. 4, 5), begun in 1430 by Cosimo de' Medici, from the designs of *Michelozzo*. It has lodged Charles VIII. of France, Leo X., and the Emperor Charles V. It continued in the possession of the Medici till 1659, when they sold it to the Marquis Gabriele Riccardi; but towards the end of the last century it was bought by the Grand Duke of Tuscany, and is now used for public offices. The building is a noble specimen of the Florentine style. In the windows of the upper stories Doric and Corinthian pillars are introduced as mullions. The windows of the ground floor are by *Michel Angelo*, and they *are curious as being* the first example of a window-sill supported by consoles; an invention of that great architect. In the court over the arches are eight good bas-reliefs by *Donatello*, but less interesting than his works usually are, being imitated from ancient gems and medals. Several Roman inscriptions, busts, and bas-reliefs are deposited here; amongst which are 3 fine sarcophagi, having been used like those of Pisa for mediæval tombs, and formerly built into the walls of the baptistery of S. Giovanni. The great gallery is very splendid. The paintings are by *Luca Giordano* (1632–1705). The subjects are the Apotheosis of the Medici,—"Cardinal Leopold, Prince Cosimo III., and others, come riding on the clouds as gods of light; round about them is arranged the whole of Olympus."—*Cic.* The quantity of ultramarine employed was so great that the assistant who washed the painter's brushes is said to have made a large sum by the operation.

The **Chapel** has some beautiful and well-preserved *frescoes (best light about 2) by *Benozzo Gozzoli*, painted by lamplight in 1463; they represent the Procession of the three Kings, and extend over three walls:—"A wonderful work, full of individual beauty and tasteful splendour in the rich cavalcade moving through the fine woody landscape, with two fairy-like graceful choirs of angels." These frescoes contain several Florentine portraits; that of the painter himself is fine; also the figure of the foreshortened ass, which Gozzoli introduced at Pisa, and of which he was so proud.

The **Biblioteca Riccardiana**, formed by the family, and purchased by the State in 1812 (*open* daily, 9–2, except Sundays and festivals). It contains about 3600 manuscripts, and about 20,600 printed books; many copies of Dante, one of which contains one of the most authentic portraits of the poet; correspondence of Italian literati; and some valuable classics.

At the corner of the street, nearly opposite the Palazzo, is a *beautiful

white marble relief of the Virgin and Child, by *Desiderio da Settignano.*

***Palazzo Rucellai**, Via Della Vigna Nuova (E. 3). Built towards the middle of the 15th cent., by *Leon B. Alberti*, it has one of the most beautiful fronts, although unfinished, amongst the Tuscan palaces in the elaborately decorated style of the period. In front stood the Loggia dei Rucellai, of three handsome arches supported by composite columns, now walled in, also by Alberti.

Palazzo Stiozzi (D. 3). There is nothing in the house worthy of notice; but the gardens, which extend from the Via della Scala to the Via del Prato, are handsomely laid out; in one part is a fine artificial grotto, in another a colossal statue of a giant in stone, and in a third a statue of Pope Boniface VIII., by *Andrea Pisano*, which was intended originally for the façade of the cathedral; it is a work of the 14th cent., as shown by the tiara with a single crown, as on the statue in the crypt of St. Peter's at Rome, by *Arnolfo*; and a bust of Bianco Capello in the corridor overlooking the garden. The gardens were the site of the celebrated *Orti Oricellari*, the place of meeting of the Platonic Academy in the times of Cosimo and Lorenzo the Magnificent; to commemorate which a column with an inscription was put up by their former owner. At the corner of the house, in the Via della Scala, is a Madonna by *Luca della Robbia*; and a little further W., over the doorway of the desecrated ch. of *S. Jacopo di Ripoli*, a fine work by the same master, representing the Virgin and Child, with SS. James and Dominic. The beautiful paintings by Rid. Ghirlandaio, and some works in Robbia ware, formerly in this ch., have been removed to the *Conservatorio delle Quiete*, a Girls' School, 1½ m. N. of Rifredi Stat., and are very difficult of access.

***Palazzo Strozzi** (D. E. 4), was commenced in 1489 for Filippo Strozzi, by *Benedetto da Majano*, and continued by *Simone del Pollajuolo*, nicknamed *Cronaca* in consequence of the lengthy tales he had to tell about Rome and its wonders. The decorations, of the Tuscan order, and the magnificent Corinthian cornice were added by Cronaca. About the time of its erection flourished *Niccolò Grasso*, called *Caparra*, an excellent worker in metal; and the Gothic braccialetti or cressets, which project from the angles, are curious and beautiful specimens of his ironwork. S.E. of this building stands the smaller *Palazzo Strozzino*, in a similar style.

Palazzo Torrigiani, at the S. end of the Ponte alle Grazie (F. 5), no longer open to visitors. It contains pictures by *Benozzo Gozzoli*, *Paolo Uccello*, and *Pinturicchio*; a portrait by *Signorelli*; several Cassoni or bridal-chests, painted by *Botticelli*; a fine portrait of Alessio Alberti by *Paul Veronese*; a landscape by *Hobbema*; and a good copy of the Stafford Madonna by *Raphael*, now in the Bridgewater Gallery. The beautiful and extensive gardens, near the Porta Romana (entrance in the Via dei Serragli, F. 3), may be visited with a *permesso* obtainable at the Palazzo.

Palazzo Uguccioni, on the N. side of the Piazza Signoria, built by *Vasari* in 1550. Its design has been attributed to Michel Angelo. Over the door is a bust of Duke of Francesco I., by *Gia. Bologna.*

11. Public Museums and Picture Galleries.

The Uffizi.

The ****Gallery of the Uffizi** is open daily from 10 to 4, except on certain public holidays. Adm. 1 fr.; on Sunday, free. The passage communicating with the Pitti Palace is closed on Sunday. *Lift* at the entrance, 1 fr. *Catalogue*, tolerably complete, but badly arranged, 3 frs.

This collection, as a whole perhaps the richest and most varied in the

world, is contained in the upper story of the *Uffizi*, a fine building erected by Cosimo I. for the public offices or tribunals, and containing, besides the galleries, the Magliabecchian Library and the Medicean Archives.

At the end of the great court or square of the Uffizi is a statue of Cosimo I., by *Giovanni Bologna*. The niches surrounding it were filled with statues of celebrated Tuscans, executed by modern artists, at the expense of a patriotic society, in 1846. The statues are all named. The best are Accursi, by *Fantacchiotti*, and S. Antonino, by *Dupré*.

The original collections of the Medici family were dispersed at various periods; the collections of Lorenzo the Magnificent were sold in 1494, and their palace was plundered after the assassination of Alessandro, in 1537. Cosimo I., however, recovered much of what had belonged to his ancestors, and he was the founder of this museum, in which he was much assisted by the advice of Vasari, and ably followed by Ferdinand I. and Cosimo II.

The building, which, according to Milizia, is *Vasari's* best, was begun in 1560. The tribune was built by *Bernardo Buontalenti*, by order of Francesco I. The vestibules, the Hall of Niobe, the rooms for the gems, bronzes, etc., were completed in their present form by *Zanobi del Rosso*, in the middle of the last century; and the rest of the building added by Leopold II. in 1853. The gallery, properly so called, was originally an open portico, now enclosed, which formed all the upper story of the Uffizi, and which was used by Cosimo I. and his successors as a passage from the Palazzo Pitti to the Palazzo Vecchio. This corridor of communication, which now opens into the western gallery, is Vasari's work, and was completed in five months. Where needful, it is carried over arches; and the roof of it may be seen from the windows of the Uffizi, winding downwards, and crossing the Ponte Vecchio, being lost amidst the buildings of the Oltr' Arno.

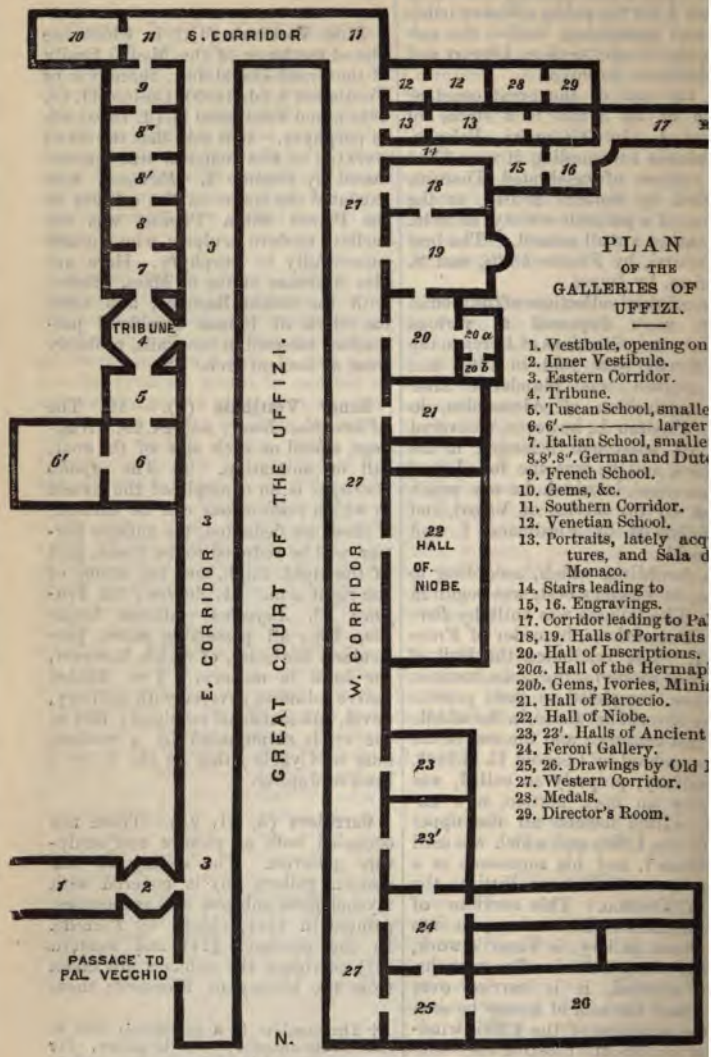
Ascending from the E. corridor or portico the 4 flights of stairs, we enter the

First Vestibule (1),† in which are placed the busts of the Medici family of the Grand-Ducal line; three, viz. of Ferdinand I. (d. 1609), Cosimo II. (d. 1621), and Ferdinand II. (d. 1670), are in porphyry. It is said that the art of working in this material was reintroduced by Cosimo I. *Ferrucci*, who executed the statue on the column in the Piazza Santa Trinità, was the earliest modern sculptor who worked successfully in porphyry. Here are also a bronze statue of Mars, Silenus with the infant Bacchus, and some bas-reliefs of Roman sacrificial possessions inserted in the walls, probably from an ancient arch.

Inner Vestibule (2). — 19. The **Florentine Boar*; and 24, 25, **Wolf-dogs*, seated on each side of the door, full of animation. 20. The *Apollo Coeltspex* is an example of the extent to which *restorations* can be carried; if these are deducted, the antique portion will be reduced to the trunk, part of the right thigh, and the stump of the right arm. 21. *Adrian*; 22. *Trajan*; 23. *Augustus* — statues larger than life; all possessing merit, particularly the latter, of which, however, the head is modern. Two 4-sided votive columns, covered with military, naval, and sacrificial emblems: that to the rt. is surmounted by a modern bust of Cybele; that to the l. by a head of Jupiter.

Corridors (3, 11, 27).—These are occupied both as picture and sculpture galleries. The ceiling of the eastern gallery (3) is covered with mythological subjects and arabesques, painted in 1581, chiefly by *Poccetti*. In the southern (11) and western (27) corridors the subjects are taken from the history of Florence; these

† The numbers in a parenthesis refer to those on the annexed plan of the gallery. For the sculptures of the Uffizi the best work to follow is *Dütschke*, Die Antiken Marmorbildwerke der Uffizien, in Florenz. Leipzig, 1878.



PLAN OF THE GALLERIES OF UFFIZI.

1. Vestibule, opening on
2. Inner Vestibule.
3. Eastern Corridor.
4. Tribune.
5. Tuscan School, smalle
6. 6′.———— larger
7. Italian School, smalle
8.8′.8″. German and Dut
9. French School.
10. Gems, &c.
11. Southern Corridor.
12. Venetian School.
13. Portraits, lately acq tures, and Sala d Monaco.
14. Stairs leading to
15, 16. Engravings.
17. Corridor leading to Pa
18, 19. Halls of Portraits
20. Hall of Inscriptions.
20*a*. Hall of the Hermap
20*b*. Gems, Ivories, Mini
21. Hall of Baroccio.
22. Hall of Niobe.
23, 23′. Halls of Ancient
24. Feroni Gallery.
25, 26. Drawings by Old
27. Western Corridor.
28. Medals.
29. Director's Room.

were executed in 1655 by various artists. Twelve divisions of the ceiling of the W. corridor having been destroyed by fire in 1762, they were restored at that time. Each corridor is surrounded by a series of detached portraits, begun by Cosimo I., who employed *Cristoforo Papi* to copy the collection of Paolo Giovi; his successors continued it, and the collection now numbers 533. It includes many portraits not easily found elsewhere; but they have little merit as works of art.

The following description begins at the Eastern corridor (3), near the entrance, and proceeds thence round the two others.

Busts and Statues.—The series of busts of Roman rulers, extending from Cæsar to Constantine, is unrivalled, except in the Capitoline Museum at Rome. Those of the emperors are arranged on the l., the empresses along the rt. wall of the gallery. *41–43. *Julius Cæsar*, two busts in marble and one in bronze; the latter very fine, and similar to the celebrated one in the Ludovisi Gallery at Rome. 47, 49. *Augustus* and his daughter *Julia*. 48. *Marcus Agrippa*. The last is remarkably perfect, the tip of the nose being alone restored. 61. *Caligula*, characteristic. 63. *Messalina*. 65, 70, 71. *Nero*, as a child and as a man. 66. Satyr of Parian marble, head very fine. 72. *Galba*. 77. **Otho*, considered by Winckelman the finest of that emperor. 52, 59, 67, 75. *Four Athletes*, of which 75 is the best. 79. **Julia*, the daughter of Titus. 80. *Vitellius*, evidently a likeness, big and burly. 81. Statue of Urania—at least so called, for the emblems, the globe and compasses which she holds, are modern additions or restorations. The drapery is fine. 85. *Vespasian*. 86. *Domitia*. 87. *Titus*. 93. *Nerva*. 96, 98, 101. *Trajan*, three busts, one colossal. 103. *Plotina*, the wife of Trajan, finely executed. 108. *Adrian*, of fine workmanship. 157. *Pertinax*. 161. *Pescennius Niger*. 211. *Maximus*. 217. The young *Saloninus*. 215. *Julia Mammæa*. 222. *Pupienus*. 225. *Gordianus Pius*. 233. *Probus*. 234. *Gallienus*. 239. *Philip* the elder. 111. *Ælius Verus*. 136. *Marcus Aurelius*, four busts, representing him at different periods of his life. 116. *Faustina* the elder, the wife of Antoninus Pius; two busts. 119. *Statue of Apollo*, with a serpent by his side; the portions which are antique are fine. 123. A *Cupid*, a *Bacchante*, and *Venus Anadyomene*; the torso and part of one leg ancient and very fine. Two busts of children, one of which, 132, is *Annius Verus*, son of Marcus Aurelius. 137. A circular altar, with bas-reliefs of the Sacrifice of Iphigenia. 138. A copy in marble of the well-known *Spinario*, or Boy picking a thorn from his foot. The head, which is modern, is imitated from the bronze example in the Museum of the Capitol; the rest resembles the marble Spinario in the British Museum. 143, 144. *Lucius Verus*. 147. *Commodus*. 163, 165. *Septimius Severus*, two busts, both fine. 168. *Caracalla*, an unflattering likeness, of good workmanship. 173, 175, 180. *Geta*, three busts. 167. *Clodius Albinus*, the competitor of Severus for the Empire, in alabaster. 192, 128. *Alexander Severus*, two busts, rare. 213. The elder *Gordian*. 240. *Constantine*; the workmanship shows many symptoms of the decline of art. 155. *Marsyas*; rather deficient in expression, restored by Donatello. 156. The same of a reddish marble, restored by Verrocchio. 170. *Hygeia*, drapery good. 169. *Discobolus*, supposed to be a copy of that of Myron. *Minerva*, in the style of the Æginetan school. One of the two statues of *Æsculapius*. *Marcus Aurelius*, in a good style of Roman sculpture. 229. *Melpomene* or *Clio*. 236. Altar, dedicated to the household gods of Augustus. Near it is a good copy of the Vatican Laocoon by *Baccio Bandinelli*. 238. An antique figure in touchstone of Morpheus, represented as a boy asleep with a bundle of poppies in his hand; very expressive of perfect repose.

Sarcophagi.—On the Roman sarcophagi which are placed in the corridors

are various bas-reliefs, the subjects of which are taken from the heathen mythology. At the S. end of the eastern corridor, one, 129, having in front the fall of Phaëton, offers on the opposite side a curious representation in lower relief of a chariot-race in the circus, showing the position of the *Metæ*; the existence of an obelisk in the centre would seem to indicate the Circus Maximus at Rome. Each chariot is drawn by four horses, with the names given to the chariots and charioteers near them. This relief appears to belong to a later period than the finer portion on the front and sides of the urn. Near this is, 118, an early Christian one, with reliefs relative to the history of Jonah cast to the whale, of coarse workmanship. The whale is here represented as a nondescript monster; Jonah is also shown reposing beneath the arbour — both very common emblems adopted by the early Christians. The armorial shield in the centre is more recent. There are several other sarcophagi. 62 has a good bas-relief of the Rape of Thebea and Ilaria, the daughters of Leucippus, by Castor and Pollux. 68 and 73, the labours of Hercules. 95, 105, Meleager's Hunt. 84, Sea Nymphs. 39, a good alto-rilievo of a mother and children soliciting a victorious chief.

Beyond the middle of the E. corridor a door opens into

****The Tribune (4).**—This apartment, completed by Cosimo II. in 1610, was originally built by Francesco I. for a cabinet of miscellaneous curiosities. The cupola is encrusted with mother-of-pearl; the pavement is of various coloured marbles. Here are assembled some of the most valuable works of the gallery; but as this room was not intended for their reception, it is not particularly well adapted for pictures. Like the *Salon Carré* at the Louvre, the Tribune has the reputation of containing a select series of masterpieces; but it should be observed that, out of 42 pictures here exhibited, 12 or 15 are quite unworthy of any special distinction. The paintings are noticed among the general collection, in alphabetical order.

Statues.—The five works of sculpture collected together in the Tribune are of a class which at one time was thought to represent the ancient ideal of beauty and the highest skill in sculpture. A better acquaintance with the great original work of the Greeks has dispelled that illusion.

Venus after Praxiteles (Munich). Venus de' Medici (Florence).

The **Venus de' Medici* has often been considered a Roman copy of the famous statue of Aphrodite which the Greek sculptor Praxiteles made, several centuries before, for the town of Knidos in Asia Minor. But it is rather a study from, than a copy of that statue, being less true to the original than some others—particularly the small statue in the Sala a Croce Greca of the Vatican, as seen without the tin drapery which at present disfigures it, or the similar one in Munich. From a comparison of ancient copies in various museums it appears that the Munich statue represents best the attitude and general aspect of the statue by Praxiteles. No one of them, however, retains the artistic style which is so conspicuous

in the marble statue of Hermes by him which was found at Olympia some years ago. Like the best of the ancient copies or studies from the original of Praxiteles, the *Venus de' Medici* is an example of sculpture when it had entered on the comparatively easy task of fascinating the senses by the display of the soft and beautiful models offered by a less idealised nature. The countenance of the Medicean Venus gives an elevated character to the whole figure. The expression is not tender or smiling: the mouth, indeed, retains its unrivalled sweetness, and the forehead has even a grave air, though a competent critic speaks of "that luxurious excess which spoils the countenance of the Medici Venus." This statue was broken in eight places during its transport from the Villa Medici at Rome, and is somewhat patched at the points of juncture. [The arms are modern, and lay probably in the original closer to the figure. The lean disagreeable fingers, restored by *Ercole Ferrata* in 1677, help to give an air of affectation to the general attitude, and contrast most unfortunately with the beautiful feet. To the same restorer is due a large piece under the rt. breast, and possibly the dimple on the chin. The ears are pierced for earrings, and the hair was originally gilded. The height of the figure itself is 4 Eng. ft. 11 in.; if it stood erect it would be about 5 ft. 2 in. The modern inscription on the pedestal, perhaps copied from an ancient one, tells us that the sculptor was Cleomenes, the Athenian, son of Apollodorus. It was found in Rome, and brought to Florence in 1680. See woodcut, p. 116.

The question of the attitude and style of the Venus of Praxiteles has been discussed very fully by Prof. Michaelis in the Journal of Hellenistic Studies, viii. p. 324.—A.S.M.

The **Apollino* is of the character known to artists as the Androgynous; a combination of the female with the youthful male figure. The balance of the composition is skilful, the attitude is easy, and there is a graceful and harmonious flow of lines from almost every point of view. The height of the figure itself is 4 ft. 6 in. This statue was broken into several pieces a few years since by the picture of Charles V., by Vandyck, falling upon it; it has been carefully restored by Bartolini. The l. arm must originally have rested on a pillar or stump of a tree; the rt. appears to have been raised above the head.

The **Dancing Faun* "displays the great skill of the artists of antiquity in the adaptation of form to a required purpose. The ideal of this class of poetical subjects requiring no preponderance of the elements of mere physical strength, while at the same time it was important to avoid the appearance of refinement, the muscles are less developed than is usual in the adult male figure, and are of a firm and knotty character. There is also an appearance given of elasticity, and capability of agile action." The arms, head, left heel, and toes of the rt. foot, have been well restored, but the breast and front part of the body are somewhat patched and damaged.

The **Lottatori.* — The group of the Wrestlers, or, more correctly, of the Pancratiasts, is a remarkable example of intricate and yet compact composition, of which there is no similar ancient specimen remaining. It is a work abounding with energy and expression, while, at the same time, it has the merit of being free from undue exaggeration. Both heads have been newly set on; the lower one is specially beautiful. The l. arm of the lower wrestler near the hand, and both arms of the upper, as well as his feet and the lower part of his thigh, have been restored. The restoration of the arms is, however, false, since blows with the fist were not allowed in wrestling. Originally, the conqueror's right arm was not held so far back, and his elbows formed no such acute and awkward angle.

**L'Arrotino*, or the slave whetting his knife, has given rise to much discussion and speculation as to its

subject. Recent critics regard it as an ancient copy, prior to the time of Praxiteles, of the Scythian sharpening his knife to flay Marsyas, by command of Apollo. The question is fully treated by *Hans Dütschke*, in his 'Antike Bildwerke in Ober-Italien,' Part III., p. 247. The semi-transparent marble, resembling alabaster, is certainly Greek. The mantle was restored by *Ercole Ferrata* in 1677; the knife, right wrist, and two fingers of the l. hand probably earlier. "The head especially is treated in a most masterly manner; and the earnestness manifested in the countenance assuredly entitles this statue to rank amongst the most valuable ancient works of expression."—*R. Westmacott, jun., A.R.A.*

In the room next to the Tribune, upon a table of oriental alabaster, is a small Greek statue of a sleeping Cupid. His languid hands scarcely hold a bunch of poppies; near him is a grasshopper, just yielding to his influence. Nothing can be more just than the expression of sleep in the countenance.

At the E. end of the S. Corridor is the

Cabinet of Gems (10). Lorenzo de' Medici took peculiar pleasure in this branch of art, both in collecting ancient specimens and in encouraging living artists. Of these, the most eminent was *Giovanni*, surnamed *delle Corniole*, from the cornelian upon which he most frequently exercised his skill. Many specimens of his workmanship, as well as that of his contemporaries, are to be found in this collection. Several of these Cinque-cento productions have been mistaken for antiques. This apartment is supported by four fine columns of alabaster and four of verde antico, and the gems are contained in six presses, or cabinets, each with a number.

In Cabinet I., to the rt. on entering, a vase cut out of a block of lapis-lazuli, nearly 14 inches in diameter. —Two bas-reliefs in gold, by *Giov. Bologna*.—II., on the rt., a vase of *sardonyx, with* the name of Lorenzo de' Medici engraved on it.—A *casket of rock crystal, on which are admirably engraved the events of the Passion of our Saviour, in 24 compartments, executed for Clement VII. by *Valerio Belli*, of Vicenza, the best artist of his day (1532) in works of this kind. It was sent as a present from the Pope to Francis I., on the marriage of his niece Catharine de' Medici with the Duke of Orleans, afterwards Henry II.—Three bas-reliefs, in gold, by *G. Bologna*.—A species of shrine, containing the portrait of Cosimo II., made up of enamel and precious stones.—III. Crystal vase, with cover of enamelled gold, executed for Diana of Poitiers, with her monogram and half moon.—IV. A tazza of lapis-lazuli, mounted with pearls; and another of red jasper, with gold enamelled lid, set in diamonds.—V. Small group of Venus and Cupid, in porphyry, by *P. Maria da Pescia*. VI. A bas-relief in gold, representing the Piazza della Signoria, after Giov. Bologna, by *Mola*.—Two beautiful small statues, St. Peter and St. Paul.

Portraits of Painters (18, 19): most of them painted by the artists themselves. The collection was begun by Cardinal Leopoldo de' Medici and has been continued to the present time. Amongst the most striking are the following:—*Raphael*. This very remarkable portrait of himself was executed in 1506, when he was about 23 years old. The picture has suffered greatly, and is somewhat timid in execution.—*Giulio Romano*. A striking portrait on paper, in black and red chalks.—**Filippino Lippi* (or, according to some, *Masaccio*). Head like those in his frescoes, both in costume and character.—**G. Bellini*. Small, with a large red coif. The cottony clouds rather betray the hand of *Niccolò Rondinello* (Morelli).—*L. da Vinci*. According to Mündler not genuine.—*Michel Angelo* in a flowered dressing-gown; but not supposed to have been painted by himself.—*Titian*, *Tintoretto*, and *Bassano*. All fine portraits of old men.—*And. del Sarto*. Executed just before his death, at 42

years old.—**Pietro Perugino.* One of the most remarkable in the collection for its execution and good-humoured expression; it represents, however, not the painter himself, but one *Francesco*, an engraver of gems (Kugler). —*Parmegianino.* "The real Bell' Uomo of rank, one of the best in the collection." —*Carlo Dolci*, age 58. "Excellent and unusually attractive." *Cic.*—*Hans Holbein.*—*Guido.* A Flemish-looking head, in a large round hat.—*Guercino.* One of the eyes in deep shadow, to hide the squint from which he derived his nickname.—*Domenichino.*—The *Caracci*—Five portraits, three of *Annibale.*—*Vandyck*, "not genuine." *Cic.*—*Rembrandt.* Two portraits, one very old, the face mapped over with wrinkles; the other middle-aged.—**Rubens.*—*Gerard Dow.* A highly-finished picture. The artist, with a hat on, and holding a skull in one hand, is looking out of a window: the accessories beautifully painted.—*Quintin Matsys* and his Wife. Interesting in costume, and pleasing in expression.—*Sir Godfrey Kneller.* In an immense wig and full dress.—*Alessandro Allori.* Very good; so also *Cristoforo Allori.* In different styles, but all very good, are *Mieris, Antonio Moro, Honthorst*, and *Albert Dürer.* The English painters are represented by *Jacob More, Reynolds, Northcote, Brockedon, Hayter, Sir Frederic Leighton, Sir John Millais*, and *G. F. Watts.*

In the centre of the large room is the *Medicean Vase, found in the Villa Adriana near Tivoli, and sculptured with the sacrifice of Iphigenia; in a niche is placed the statue of Cardinal Leopoldo de' Medici, founder of the collection.

Hall of Inscriptions (20).—These, which are numerous, are arranged in classes by Lanzi. They are, of course, more intended for study than for hasty inspection. Many statues and sculptures are placed round the room. The most striking are the following:—

264. A Priestess, fully draped; the head, rt. foot, and l. hand are modern. —262. Bacchus leaning on Ampelos, a duplicate of a group at Rome; it stands in the middle of the room on a pseudo-Egyptian altar, in red granite, of the time of Hadrian, with reliefs representing an Isis procession.—*263. Mercury.—266. Venus Urania, half draped: the remains of colouring may yet be seen in the hair and head-dress. —*265. Venus Genetrix or Euterpe. —Here are also some curious small cinerary urns, and several statues and busts: among the latter there is an interesting one of Plato. Inserted in the wall are:—282, an alto-rilievo of the Emperor Gallienus going to the chase; and opposite, 291, a large relief, representing, according to Gori, Earth, Air, and Water, personified by three female figures.

Hall of the Hermaphrodite (20*a*).—*306. The statue from which this hall derives its name is lying upon a lion's skin. The legs have been skilfully restored. The ancient portion is very fine, except the fingers, whose slovenly workmanship precludes the possibility of the figure being an original. The position is the same as in the more celebrated statues in the Louvre and the Villa Borghese.—*308. Ganymede; the head, arms, feet, and eagle, were restored by *Benvenuto Cellini*, with scrupulous care, but little taste.—310. The Infant Hercules strangling the serpents.—307. A fragment of a torso in green basalt, youthful, athletic, and excellently wrought.—320. Statue in Tyrian marble of the Genius of Death, the torso and head alone ancient.—323. Cupid and Psyche. "Interesting from the beauty of youthful male and female forms and harmony of lines; an allegory of the Pythagorean philosophy, representing the union of Desire and the Soul." *Flaxman.*—315. Fine torso of a young Faun.—*318. Colossal head of Alexander the Great, "casting up his face to heaven with a noble air of grief or discontentedness in his looks," called Alexander "the dying." Alfieri wrote a fine sonnet on it. The likeness to the well-accredited portraits of Alexander is not sufficiently great to inspire confidence in the attribution;

while it is contrary to the spirit of the antique to invest a historical character with so much sentiment and ideality. —314. Head of Juno. — 316. Bust of Antinous, with pupils and eyebrows. —334. An alto-rilievo representing a wearied traveller reposing, undoubtedly modern.

Cameos, Miniatures (20*b*.)—Here are valuable specimens of cameos, cut stones, etc., arranged in 12 cases. Case I. 3. Large cameo representing Antoninus Pius sacrificing at the altar of Hope.—7. *Cupid riding on a lion, cameo by the Greek artist *Protarchos*. II. 40. Gold work restored, by *B. Cellini*. — 51. Head of Zeus. III. 86. Head of Augustus.—109. Vespasian.—114. Livia. V. and VI. contain later cameos and the portraits of celebrated personages. VII. to X. contain old gems. XI. and XII. newer ones. XII. 371. *Bust of *Savonarola*, by *G. delle Corniole*, with an inscription describing him as a prophet and martyr. — 373. Leo X., by *P. Maria da Pescia*. The collection of gems bequeathed by Sir W. Currie in 1863 is preserved here. The series of ancient gems is very extensive, nearly 4000 in all; casts of the Intaglios exhibited are placed in drawers beneath. Relief of the head of Dante, taken after death, and bequeathed by the late Marquis Carlo Torrigiani.

Hall of Baroccio (21).—In this room are four tables of Florentine mosaic. The finest is the octagonal one in the centre. It was begun in 1613, from the designs of *Ligozzi* and *Poccetti*, and occupied 22 workmen during 25 years, being completed in 1638. It cost about £16,000.

Hall of Niobe (22).—The fine figures of ** *Niobe and her Children* were discovered near the Lateran, early in 1583. Mr. Cockerell has shown that they most probably were originally arranged on the tympanum of a temple: a drawing to illustrate this view will be found suspended on one of the walls. They were deposited in the Villa *Medici*, and brought to Florence in 1775. The saloon in which they are placed is a fine apartment, erected by the Grand Duke Leopold in 1779, but it is not well lighted for sculpture, and the effect of the group is injured by the figures being scattered. They are 17 in number, not all of equal merit; * Niobe is the finest; the daughter on her l., and the dying son, opposite the entrance, are the next in merit. The dying son should be placed next to the daughter who is on the rt. of Niobe, and who is looking at him. One, the second to the l. on entering, is supposed originally to have formed part of the group of Niobe's children, but to have been in ancient times restored as a Psyche, the head being of a different marble from the figure. Forsyth says,—"I saw nothing here so grand as the group of Niobe; if statues which are now disjointed and

Niobe.

placed equidistantly round a room may be so called. The contrast of passion, of beauty, and even of dress, is admirable. The dress of the other daughters appears too thin, too meretricious, for dying princesses. Some of the sons exert too much attitude. Like gladiators, they seem taught to die picturesquely, and to this theatrical exertion we may, perhaps, impute the want of ease and of undulation which the critics condemn in their forms."—*Forsyth's Italy*, p. 42.

Halls of Ancient Bronzes (23, 23').

—In (23′). *Mercury, a standing bronze figure found at Pesaro, and called the *Idolino*, with beautiful reliefs by an unknown sculptor.—In (23). The *Head of a Horse, of the best period of art; it was discovered at Civita Vecchia, and stood formerly in the Riccardi palace on a fountain, the water being made to issue from the nostrils; it was removed here, at Canova's suggestion. On the sides of room (23′) are 18 glass presses containing statuettes of Roman divinities, one of the finest being a small Jupiter Serapis in Case II., Mars in Case III., and an Amazon in Case IV.; Case V. and VI. have numerous figures of Bacchus, Satyrs, Fauns, and Hercules. In Case VII. is a beautiful Bacchus deified as Ganymede; in Cases VIII. and IX. a miscellaneous series of figures; in Case X. is suspended an eagle of the 24th Roman legion, the number being engraved on one of the wings—a very interesting relic. X. to XVIII. contain different utensils connected with sacred rites, strigils, mirrors, etc., and a fine series of bronze lamps and candelabra; Roman and Greek arms and helmets, on one of which, found near the site of Cannæ, in Apulia, is what is supposed to be a Punic inscription; spear-heads, fibulæ, ocreæ, weights, measures, bakers' and tile-makers' stamps, bronze vases and utensils, Roman, Greek, and Etruscan; some curiosities of the early Christian and mediæval periods, one of the most remarkable being an ivory diptych of Basilius, consul A.D. 542. This is a curious relic, for in Basilius the last shadow of the consular dignity expired. Some wood-carvings of crosses and reliquaries; a small ivory statue of St. John the Baptist; several diptychs, etc. On the wall of the western gallery are several portraits, chiefly of females, in gouache, brought here from the Villa of Poggio Imperiale.

Feroni Gallery (24).—Few of the pictures in this collection (bequeathed to the city in 1850) are worthy of notice. The most remarkable are: —*Carlo Dolci*: a Madonna, called *del dito*, from the fore-finger which is visible.—*N. Poussin*: a landscape.

Medals.—This very valuable collection, of about 80,000 medals and coins, is kept in the Director's apartment (28), opening out of the corridor of Tuscan mediæval sculpture (13), but is only shown by special permission. It was in great measure formed in the time of Ferdinand II. by an English Roman Catholic priest, the Rev. Peter Fitton, a man of rare learning, not only in numismatics, but in other branches of archæology, who quitted England during the Protectorate. Both the ancient and the modern coins and medals are classed according to countries, and chronologically arranged, without reference either to metal or size. The imperial medals, extending to Constantine Palæologus, are remarkably fine, and amount to about 9000. The largest proportion of the medals of Vittorio Pisano and his school are highly interesting, not merely as works of art, but on account of the portraits which they exhibit, and the events which they commemorate. The series of coins of the mediæval and modern Italian states is the most complete in existence, and has been continued to the present time. That of the gold florin of Florence is peculiarly so; it commences from 1252, and is the earliest specimen of gold coinage in Western Europe. The name of Fiorino (Florin) is derived from the Fiore or flower of the *giglio* or *Iris* impressed upon it.

The fine collection of ancient seals belonging to the Marquis Carlo Strozzi, and comprising nearly 900 examples, has now been added to the treasures at the Uffizi.

Out of the W. Corridor opens (17) a covered communication with the Palazzo Pitti, consisting of a range of *Galleries*, upwards of 700 yards long, passing along the streets and over the old bridge across the Arno. It contains an interesting series of woodcuts, and a **Collection of Engravings** of the Italian, Dutch, and German Schools. Further on is an extensive Gallery of Portraits, including princes, statesmen, ecclesiastics, and men of letters. Those of the House of Médici are mostly copied from more celebrated originals,

but are historically interesting. They extend from Giovanni di Aberardo, father of Cosimo Pater Patriæ, to the last member of the Grand Ducal line, Gian Gastone. A large number of valuable tapestries also adorn the walls.

***Original Drawings of the Old Masters** (25, 26).—Good catalogue, 1 fr. 50c.—This very extensive series, commencing with Giotto down to the present time, includes the collection presented in 1866 by Prof. Santarelli, and amounts to about 33,000. The portfolios containing those of Frà Angelico, Raphael, Michel Angelo, etc., are particularly worthy of notice. On the walls are exposed drawings by masters of the 14th, 15th, and 16th cents., including specimens by the *Gaddi, Frà Angelico, Pesellino, Ghiberti, Gaudenzio Ferrari,* the *Lippi, Benozzo Gozzoli, Mantegna, Sandro Botticelli, Ghirandajo, Perugino, Lionardo da Vinci, Frà Bartolommeo, Pinturicchio,* and *Raphael:* amongst which may be particularly pointed out those of the fresco, in the library of the cathedral at Siena, representing the Journey of Cardinal Piccolomini to the Council of Basel; of the Deposition, in the Borghese Gallery at Rome; and of the St. John in the Desert, in this gallery. Others by *Giulo Romano, Pierino del Vaga, Daniele da Volterra, Guido, Guercino, Domenichino, Sodoma, Beccafumi, Titian, Giorgione, Giov. Bellini, B. Montagna, Andrea del Sarto, Tintoretto,* the *Caracci, Parmegianino, Salvator Rosa, Claude, Albert Dürer, Rubens.* In the centre of the gallery, in glass cases, are some of the finest drawings of the Old Masters for decorative art; amongst them, specimens by *Pierino del Vaga, Giov. da Udine, Baldassare Peruzzi, Pontormo, Salviati, Cellini, Pellegrino Tebaldi, Vasari, S. Mosca, Filippino Lippi,* etc. Photographic copies of the principal drawings of the collection have been made by Alinari and others, and may be procured at the different print-shops.

PICTURES.

Albert Dürer: 766 *Portrait of an old man with a rosary.—1141 Adoration of the Kings.—768, 777 SS. Philip and James.—851 Virgin and Child (see also *Brueghel*).

Albertini: 1259 *Visitation. "The two fine figures of the Virgin and St. Elizabeth approach in style to Frà Bartolommeo, with whom Albertinelli was in early life a fellow-student and a friend. It is exceedingly fraught with feeling; the Virgin is the personification of delicacy, modesty, and self-possession, in a female of fine and elegant form in figure and drapery. Predella of the Annunciation, Nativity, and Presentation.

Andrea del Sarto: 40 Christ and the Magdalen, with SS. Helen, Jerome, and Rosa on the predella.—33 (bis) Virgin and Children. Copy of a fresco destroyed in 1530, which stood near the Porta Pinti.—1112 *Virgin and Child, with SS. Francis and John Baptist.—1169 *Portrait of a young man in black.—1254 *S. James, with two children in the dress of a Confraternity.

Andrea Rico (of Candia): Virgin and Child; "a coarse production of Byzantine type" (*Kugler*), frequently copied for devotional purposes. Replicas of it exist in several of the Greek islands.

Angelo Gaddi: 14 Annunciation, with three small subjects, the Adoration of the Kings and Shepherds, and the Presentation in the Temple, on the Predella beneath. "In the little Annunciation the Madonna is stupid, and the Angel is stupid, but the colour of the whole . . . lovely, and the execution exquisite."—*Ruskin.*

Annibale Caracci: 171 Laughing man, with a monkey on his shoulder.

Bacchiacca: 1296 *Predella, with three scenes from the life of S. Acasius, a Roman soldier of the time of Adrian: 1. The Victory of Adrian assisted by Angels; 2. Acasius, instructed by Angels, is baptized; 3. Acasius and his companions crucified on Mount Ararat.

Baldovinetti: 31 Virgin and Child with 8 Saints, much injured.

Bellini (Giov.): 631 Virgin, with SS. Joseph, Paul, Sebastian, and others, called *Basaiti*. A curious and unexplained Allegory.

Bassano: 595 Portraits of the painter's family; a large party, all engaged in playing on various instruments, and singing. Titian and his wife are introduced in the background.

Benozzo Gozzoli: 1302 Predella; a Pietà, with other subjects.

Berckheyden: 897 The great church at Haarlem.—927 Ch. of S. Mary at Cologne.

Berghen: 935 Landscape, with figures.

Bonifazio: 628 Last Supper.

Bonifazio (Junior): 1037 The Supper at Emmaus (called *Palma*).

Botticelli: 1156, 1158 Judith and Holophernes. — 1289 *Virgin and Child with 6 Angels. — 1267 (bis) *Virgin and Child with Angels (round). —1179 *S. Augustine in his study (called *Lippi*). — 1182 *Calumny.— 1286 *Adoration of the Kings, "the best composed historical work of the painter." The eldest of the kings is Cosimo, the other two are Giuliano and Giovanni de' Medici.—39 *Birth of Venus.

Bronzino: 52, 54 Annunciation.— 1266 Portrait of a man in black.— 1271 Christ in Hades.—1164 Portrait of Maria dei Medici.—198 Portrait of a lady, unknown.—154, 159 Portraits of Bart. Panciatichi, and his wife Lucrezia dei Pucci.

Brueghel (Peter): 892 The Procession to Calvary.

Brueghel: 761 Landscape. Within this picture, which opens on a hinge, is a *Crucifixion by *Albert Dürer* in grisaille (1505), finely copied by Brueghel in colours (1604).

Bugiardini: 213 Virgin and Child.

Capriolo: 623 Holy Family, with the Magdalen (called *Palma*).

Caravaggio: 135 The Tribute money.

Cimabue: 2 S. Cecilia, with 8 scenes from her life. "Too free for him."—*Cic.*

Civetta (Henri de Bles): 730 Landscape, with a mine.

Claude Lorraine: 774 Sunset, with a view of the Villa Medici.

Clouet: 667 Francis I., King of France, on horseback.

Correggio: 1002 Virgin and Child, very small (called *Titian*). — 1118 *The Repose in Egypt, with S. Francis. — 1134 *The Virgin adoring the Child.

Cosimo Rosselli: 27 Adoration of the Kings, repainted all over (called *Pesello*).—38 bis. Virgin and Child, with SS. James and Peter.

Cristofano Allori: 1165 The Child Jesus asleep on the Cross.

Daniele da Volterra: 1107 Massacre of the Innocents, "cold and artificial." (*K.*)

Denner: 764 Portrait of a man in fur.

Dosso Dossi: 995 Massacre of the Innocents (small).

Domenico Veneziano: 1305 *Virgin and Child with 4 Saints; the only existing work of the painter, except two frescoes.

Elzheimer: 758 Landscape.

Fabre: 679, 389 Two interesting portraits, Alfieri and the Countess of Albany: at the back of the latter are pasted Alfieri's autograph verses descriptive of himself, signed "V. Alfieri scampato, oggi ha du' anni, dai Gallici Carnefici Tiranni. Firenze, 18 Agosto 1794."

Filippino Lippi: 1268 *Virgin and Child with Saints and Angels.

Filippo Lippi: 1257 *Adoration of the Kings.—1307 *Virgin and Child, with Angels.

Flemish School: 749 Male and female portraits. — 1209 Pietà, on copper (called *Bronzino*).

Frà Angelico: 17 *Virgin and Child, with SS. John Baptist and Mark; outside, SS. Peter and Mark. "Perhaps the most exquisite work by his hand" (*K.*), painted in 1433.— 1290 *Coronation of the Virgin, surrounded by numerous Saints and Angels, each rendered, on a gold ground, with all the care of a miniature. Painted for a tabernacle, the frame of which is preserved in the Bargello.—

1294 *Predella of St. Peter preaching, the Adoration of the Magi, and a subject from the life of St. Mark.—1178 Marriage of the Virgin.—1184 Death of the Virgin; above the body is a figure of our Lord in glory blessing the corpse, and holding in his arms a small figure representing the soul of the Virgin.

Frà Bartolommeo: 1126, 1130 The prophet Isaiah and Job.—1161 Nativity and Circumcision, two small early pictures.—1265 *Virgin and Child with Saints, unfinished, with a view of Florence. On one side is Sta. Reparata, holding a palm-branch. One of the noblest designs of the master. This picture, intended for the hall of the council in the Palazzo Vecchio, remained in this state of cartoon at the artist's death in 1517.

Francesco di Giorgio: 1304 Predella of 3 subjects from the life of S. Benedict.

Francia: 1124 Portrait of Evangelista Scappi.

Franciabigio: 1125 Virgin and Children, known as the *Madonna del Pozzo*, from the well introduced into the background, and long attributed to *Raffael*.—1223 Temple of Hercules.

Frumenti: 744 Triptych, with the story of Martha, Mary, and Lazarus.

Gentile da Fabriano: 1310 SS. Mary Magd., Nicolas, John Bapt., and George.

Gerino da Pistoia: 41 Virgin and Child, with 6 Saints—his last known work (1529).

Gherard Dou: 786 *Village School, under glass.—926 *Pancake seller, under glass.

Ghirlandaio: 1297 *Virgin and Child with SS. Zenobius and Justus. This fine painting belonged to the convent of la Calza, from which it had been purchased by the British Government for the National Gallery; but in consequence of the refusal of the Tuscan authorities to permit its exportation, it was removed here in 1857. —1295 Adoration of the Kings (1487).

Giorgione: 621 *Finding of Moses, and (622) a *Knight of Malta.—630 *The Judgment of Solomon, an early work.

Giottino: 7 Deposition from the Cross—grief finely expressed.

Giotto: 6 The Agony in the Garden.

Giovanni da Milano: 1293 Ancona of Saints in 10 compartments, with Choir of Prophets, Patriarchs, Apostles, Martyrs, and Virgins.

Giov. di San Giovanni: 59 Venus combing Cupid.

Granacci: 1280 S. Thomas receiving the Virgin's girdle.

Grimoux: 672 Pilgrim Boy.

Guercino: 1040 Landscape.

Holbein: 765 *Portrait of Richard Southwell, privy councillor to Henry VIII. (1537).—839 Portrait of a lady with a glove.—799 Sir Thomas More. —(attributed) 784 Portrait of Zwinglius.

Honthorst: 157 Nativity, with wonderful effect of light.—190 Adoration of the Shepherds.

Hugo van der Goes: 698 Virgin and Child with S. Catharine.

Jacopo da Casentino: 1292 Predella, with figures of the Apostles.

Justus of Ghent: 762 The Virgin in tears.

Leonardo da Vinci: 1252 *Adoration of the Kings, a mere sketch, but very interesting, as showing how this great artist commenced his pictures. "The board was carefully prepared with a white ground, in gesso, or plaster of Paris, on which the design was freely drawn. It was then passed over with dark colours, thus acquiring a deep tone at the commencement." "One of the attendants, holding his chin, was imitated by Raffael in the tapestries." (*K.*)

Lingelbach: 973 Hunting party in repose (glazed).

Lorenzetti: 12 Hermits in the desert of Thebes.

Lorenzo di Bicci: 18 SS. Cosma and Damiano, with a Predella representing these saints, the patrons of surgeons, performing a miraculous operation and suffering martyrdom.

Lorenzo di Credi: 24 Virgin and Child with an Angel.—1163 Portrait of the painter *Andrea Verrocchio*.—3111 Noli me tangere.—1287 Holy Family.—1160 Annunziation.—1217

Portrait of a Florentine youth, aged 17.

Lorenzo Lotto: 575 Holy Family, with S. Joachim (1534).

Lorenzo Monaco: 26 Adoration of the Kings.—1309 Coronation of the Virgin, with a predella of 4 scenes from the life of S. Benedict, and two other subjects.

Lucas Cranach: 751 S. George, in a bright landscape.—845 John and Frederic, Electors of Saxony.—822, 838 Portraits of Luther and his wife. —847 Luther and Melancthon.

Luca Signorelli: 36 bis. Virgin and Child, with 4 Shepherds in the background.—1291 *Holy Family, round.—1298 Predella—the Annunciation, Nativity, and Adoration.

Luini: 1135 Beheading of S. John.

Mainardi: 1315 S. Peter Martyr, between SS. James and Stephen.

Mantegna: 1025 *Virgin and Child, with a hill city and quarries in the background; "of the tenderest beauty."—*Kugler.* 1111 *Triptych of the Adoration, Circumcision, and Resurrection.—1121 Portrait of Elizabeth, duchess of Mantua (perhaps by *Carotto*).

Marco Vecellio: 625 Virgin and Child with S. Catharine (called *Titian*).

Mazzolini: 1032 Holy Family.

Memling: 703 *Virgin and Child with 2 angels.—778 S. Benedict.—769 Portrait of a man praying (1442).

Metsu: 918 *Lady playing the guitar, and boy with a dog.—972 *Return from the Chase.

Michelangelo: 1139 *Holy Family.

Michele da Verona: 571 Portrait (called *Giorgione*).

Mieris (Frans van): 854 *Quack Vendor and his Wife—a marvel of finish.—941 Young lady asleep, with 2 figures in the background.—945 Two old men at table.—952 Old man in love.—976 Portrait of the painter. —981 *The painter and his family, under glass.

Mignard: 688 Portrait of the Marquise de Sevigné.

Mignon: 792 Fruit.

Moroni: 582 Portrait of an old man.—586 Male portrait (1563).—629 *Portrait of a student, in black.

Neefs: 717 Church interior, with fine effects of light.

Netscher: 949 Sacrifice to Venus. —957 Sacrifice to the God of Love. —964 Girl scouring a kettle.

Orazio Alfani: 1110 Holy Family; probably by *Ridolfo Ghirlandaio.*

Ostade (Adrian): 978 Man at a window, with a lantern.

Palma Vecchio: 619 *Judith, in his third or blonde manner.,

Palmezzano: 1095 Crucifixion.

Paolo Uccello: 22 Cavalry Skirmish; a very lively battle-scene, dated 1430. This is one of the four pictures of the same set by this master. Of the other three, one is in London, one in Milan, and one at the Louvre. Uccello made great efforts at correctness of drawing in perspective, but not successfully, as the kicking horse here shows.

Paolo Veronese: 579 Annunciation, unfinished.—589 Martyrdom of S. Justina.—596 Esther before Ahasuerus.—604 Virgin and Child in glory, with Saints and Angels.—636 Crucifixion. —1021 S. Agnes (a sketch).

Paris Bordone: 577 Portrait of a young lady.—613 Portrait of a man with red hair.

Parmigianino: 182 The Turkish Slave.

Paulyn: 960 The Miser.

Perugino: 1122 Virgin and Child, with SS. John Baptist and Sebastian.

Piero della Francesca: 1300 *Portraits of Federigo, duke of Urbino, and his wife. On the back are the same persons drawn in a triumphal car.

Piero di Cosimo: 21 The Marriage of Perseus.—28 Sacrifice for the liberation of Andromeda.—1250 Virgin with 6 Saints.—1312 Perseus freeing Andromeda.

Poelenburg: 901 Moses smiting the rock.

Pollajuolo: 30 Portrait of the Duke Galeazzo Sforza.—30 bis. *Male portrait in profile.—1153 Two small scenes from the labours of Hercules, "wherein the angularity incidental to a worker in metals is obvious." (*K.*) —1201 *SS. Eustace, James, and Vincent.—1306 Prudence.

Pontormo: 1198 The Nativity of the Baptist, painted on the bottom of

a wooden dish. — 1267 Portrait of Cosimo il Vecchio, Pater Patriæ; in the "abito civile" of a Florentine citizen, red velvet with berretta. Before him is a laurel branching into two stems, one of which is cut down, whilst the other is flourishing; alluding probably to the fate of his two grandsons, Giuliano and Lorenzo. — 1267, A full-length portrait of the same. — 1282 Joseph presenting his father to Pharaoh, a long picture, containing many pleasing groups of figures, an Indian rhinoceros, and an octagonal edifice in progress of construction—and (1249) Joseph accused by Potiphar, and carried to prison.

Pourbus: 164 Portrait of the sculptor Francavilla.

Poussin: 680 Theseus at Troezene.

Pynacker: 982 Landscape.

Quentin Matsys: 779 S. Jerome.

Rachel Ruysch: 953 Fruit and Flowers.

Raffael: 1120 *Portrait of an unknown Florentine lady. There is great beauty in this early and delicately painted picture, and quite a Dutch attention to the minutest details of dress and ornament.—1123 The so-called *Fornarina*, a female portrait which bears the date of 1512. The colouring is remarkably warm, and the painting is now attributed to *Sebastiano del Piombo*. — 1127 The Boy John Baptist in the desert. "The original sketch for this picture, in red chalk, preserved in the collection of drawings, is far finer than the painting, which was probably finished by a pupil." (*K.*) It has been in the gallery of the Medici since 1589.—1129 *Virgin and Children, known as the *Madonna del Cardellino* (goldfinch), beautiful in composition, and sweet in expression. This picture was painted in Florence by Raphael for his friend Lorenzo Nasi, whose house being destroyed by the landslip of the Monte di S. Giorgio, the picture was buried in the ruins, but was recovered and carefully joined. There is an ancient copy or *replica* at St. Petersburg, formerly in the gallery of the *Marquis* Campana at Rome. — 1131 *Portrait of Pope Julius II.; a very fine head; the picture most carefully painted, the colouring rich and deep, "the character so given that this picture is the best key to the right understanding of the history of the powerful old man." — *Cic.* It is a repetition of that in the Pitti Palace.

Rembrandt: 922 Replica of the "Woodcutter's family," at Cassel and the Louvre.

Ridolfo Ghirlandaio: 1224 Holy Family, round. 1275 *S. Zenobius raising a Boy to life.—1277 Translation of the body of S. Zenobius to the ch. of S. Salvador (A.D. 490), which then stood on the site of the present Cathedral. — 1288 Annunziation, an early work, here ascribed to *Leonardo da Vinci*.

Rosso Fiorentino: 1241 Angel playing the guitar.

Rubens: 197 Portrait of Isabella Brandt, his first wife.—812 Venus and Adonis.—842 Sketch for the "Three Graces" at Madrid.

Ruysdael: 882 *Landscape after rain, under glass.

Salvator Rosa: 1005 A Seapiece with rocky foreground.

Santi di Tito: 1175 Head of a young Girl.

Savoldo: 645 Transfiguration. "Fine in colour, but the action of the three Apostles awkwardly rendered." — (*K.*)

Schalken: 800 Young Girl, with lighted candle.—934 Young Girl in red, sewing by candle-light.

Schäufelein: 713, 724, 729, 740, 748 Scenes from the life of SS. Peter and Paul.

Schidone: 627 Portrait of a Warrior (called *Seb. del Piombo*).

Seghers: 830 Flower-piece.

Simone Martini and **Lippo Memmi**: 9 *Annunciation. "Tender and beautiful."—(*K.*) The latter artist probably added the ornamental parts of the picture.

Slingeland: 888 Boy blowing bubbles.

Snyders: 220 Boar hunt.

Sodoma: 1279 *S. Sebastian; a finely drawn and expressive figure, painted for a processional standard.

On the back is a floating Madonna with Saints, invisible.

Sogliani: 166 Virgin and Children.

Steen: 977 *Breakfast in the Garden.

Sustermans: 163 Portrait of Galileo.

Teniers: 706 Repentance of S. Peter.

Tintoretto: 594 Devotees before S. Augustine.—615 Portrait of an old man, seated.—638 The architect Sansovino, in his old age.

Titian: 605 *Portrait of Francesco della Rovere, duke of Urbino.—599 *Portrait of a duchess of Urbino, wife of the above.—609 Sketch of a battle at Cadore, for a painting destroyed by fire in 1570 at the Doge's Palace.—614 Giovanni de' Medici delle Bande Nere, father of Cosimo I., painted after his death. The countenance is marked by severity, extreme sagacity, and acuteness. The helmet and cuirass shine as if reflecting the light of the sun.—626 *Flora—a lady's portrait, half length, with her left hand lifting up a damask drapery, with her right offering roses.—618 Virgin and Child; sketch for the *Pesaro* Madonna at Venice.—633 Virgin and Children, with S. Anthony the hermit; under glass.—648 Catharine Cornaro, Queen of Cyprus, in a full Greek dress, a gemmed crown upon her auburn hair; the representation of the wheel, the instrument of martyrdom of her patron saint.—1117 Venus, copied in part from Giorgione's picture at Dresden, and supposed to be the portrait of a mistress of one of the Dukes of Urbino. In the rt. hand are flowers, at her feet a little dog.—1108 A second Venus, inferior to the first; both were painted for Francesco Maria, Duke of Urbino.—1116 Portrait of Beccadelli; a fine, simple, expressive head, wearing a square cap, and holding in his hand a Brief of Pope Julius III. Beccadelli was Archbishop of Pisa, and tutor to the young Cardinal Ferdinando de' Medici. When he was nuncio at Venice, in 1552, and Titian painted this portrait, the latter was in his 75th year.

Van Aelst: 889 Dead Sparrows.

Van der Heyden: 891 Town Hall of Amsterdam.

Vandyck: 196 Portrait of Princess Margaret of Lorraine.—783 Virgin and Child, with Angels (*grisaille.*)

Van der Weyden: *Entombment, wonderfully precise in detail.

Van Eyck: 731 Adoration of the Kings.

Vasari: 1269 Lorenzo de' Medici. About the figure are many allegorical accessories, of which it is difficult to guess the meaning.—1281 Portrait of Alessandro de' Medici, the first Duke of Florence, equally full of recondite allusions. The swarthy complexion, thick lips, and black hair, indicate the Moorish blood of Alessandro's mother.

Vecchietta (of Siena): 27 Adoration of the Kings, with 5 Saints.

Velasquez: 210 Philip IV. of Spain on horseback; the authenticity of this picture is doubted, but it is said to be the likeness sent to Pietro Tacca, from which he executed at Florence the bronze statue in the Plaza del Oriente, at Madrid.

Watteau: 671 Garden party, under glass.

Wouwerman: 923 Sportsmen on horseback.

Palazzo Pitti.—This splendid palace, occupied by the King of Italy when Florence was the capital of the kingdom, was commenced by Luca Pitti, the formidable opponent of the Medici family, who, at one period, enjoyed the greatest popularity. This he forfeited by his plots against Pietro de' Medici in 1466. Most of those who participated with him in the conspiracy fled or were banished. *Brunelleschi* was employed to give the designs, about 1435, and he carried up the building to the windows of the second story. It remained some time in an unfinished state, in which it was sold in 1550, by Luca, the great-grandson of the founder, to Eleonora di Toledo, wife of Cosimo I., who purchased the neighbouring ground, and laid out on it the Boboli Gardens. It was continued afterwards by Barto-

lommeo Ammanati, who added the wings and finished the splendid court.

In this court is a somewhat odd assemblage of sculpture. In the grotto under the fountain is a statue of Moses, made up from an ancient torso, by *Corradi*, surrounded by allegorical statues of Legislation, Charity, Authority, and Zeal. At the side of the grotto are Hercules and Antæus, and Ajax; and at the end of the N. colonnade a basso-relievo, in black marble, of the mule, which, according to tradition, was to commemorate Luca Pitti's gratitude for the good service it performed in conveying materials for his palace. (See p. 82.)

The chief attraction of the palace is the ***Collection of Pictures** on the first floor, which, formed somewhat later than that in the Uffizi, has become the finer of the two. The principal part of the collections of Cardinals Leopoldo and Carlo de' Medici was deposited also here. Ferdinand II. made many important additions to it, by purchasing the best paintings then existing in the Tuscan churches. The number is about 500.

The gallery consists of a series of splendid apartments, fitted up with chairs and ottomans, and warmed in winter; each room contains hand catalogues in Italian and French, and a good detailed one is sold at the gallery for 2 fr. 50 c. Permission to copy is obtained by a written application to the Director.

The entrance is by a door in the low wing on the northern or l. side of the Piazza. (*b*) In the anteroom, a fine antique basin in red Egyptian porphyry, and a handsome Sèvres vase.

The ceilings of the first five apartments were painted in fresco by *Pietro da Cortona*, about 1640. Each of these is denominated from the planet, which, according to the fancy of Michel Angelo Buonarroti (nephew of the great artist), was to denote one of the virtues or excellences of Cosimo I. The allegories are exceedingly forced, but the general effect is very rich. The door giving access to the gallery *opens into the*

Hall of the Iliad (2)—The ceiling painted by *Sabatelli*, about 40 years ago: in the lunettes the artist has united his allegories to the Homeric poem.

Group of Charity by *Bartolini*; tables of oriental quince-alabaster, granite, and red jasper from Barga.

Hall of Saturn (3), to whom Cosimo, now in mature age, is conducted by Mars and Prudence, to receive the Crown offered by Glory and Eternity. Tables of *broccatello di Spagna*, and *paragone di Trieste* (jet black).

Hall of Jupiter (4).—Hercules and Fortune leading Cosimo into the presence of Jupiter. Tables of Egyptian porphyry and chalcedony; the latter framed in greyish-brown oriental jasper (*legno petrificato*).

Hall of Mars (5).—The paintings on the ceiling refer to the successes of Cosimo in war. Mars appears as the Destroyer; confused Battles by Sea and Land; Victory followed by Peace and abundance. Tables of lapis-lazuli and jasper.

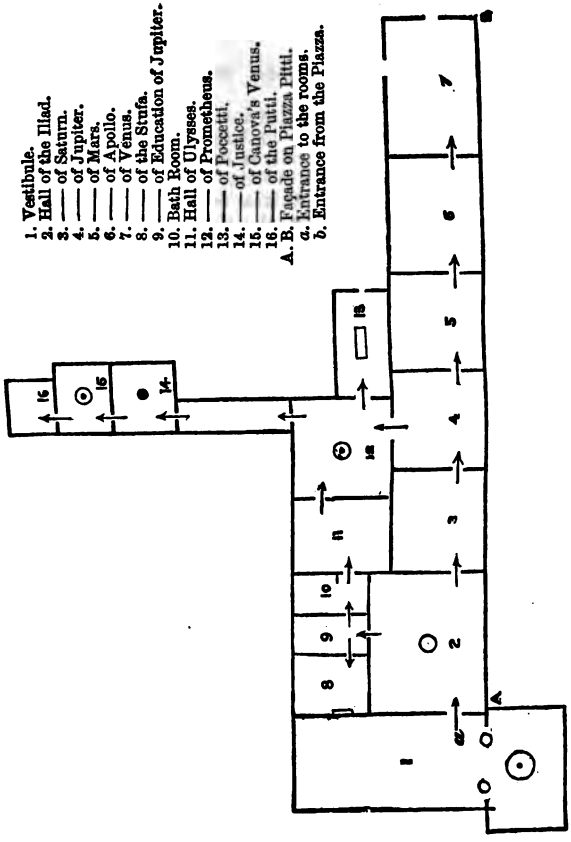
Hall of Apollo (6).—The tutelary Deity of Poetry and the Fine Arts receives Cosimo, guided by Virtue and Glory. This ceiling, being left unfinished by *Pietro da Cortona*, was completed by *Ciro Ferri*.

Hall of Venus (7), the allegory being the triumph of Reason over Pleasure. Minerva rescues from Venus a youth, under the figure of Cosimo I., and conducts him to Hercules. Two tables of *Porto Venere* marble, and another inlaid with rare fragments, surrounding an oval of *plasma di smeraldo*.

The visitor now returns to the entrance Saloon (2), and passes into the

Hall of the Education of Jupiter (9), painted by *Catani*.

The **Stufa** (8), an elegant cabinet; the walls painted by *Pietro da Cortona*, with allegories relating to the four ages;



of man, and the four ages of the world. The vaulting is by *Rossellino* —Virtues and Fame. In this chamber are two bronze statues of Cain and Abel, designed by *Dupré* and cast by Papi, 1849, and four antique marble statues. A rare and beautiful column of green porphyry supports a vase with a portrait of Napoleon I. In another part of the room is a much misused fragment of a column of valuable green Egyptian breccia.

The small Bath Room (10) contains 4 columns of *verde antico*, 4 statuettes of Venus, and a modern inlaid floor.

Hall of Ulysses (11), painted by *Martellini*. Ulysses returning to his home in Ithaca; referring to the restoration of the Grand Duke Ferd. III. to his dominions.

Hall of Prometheus (12), painted by *Colignon*. In the centre of this room is a fine table of Florentine mosaic, executed at the government manufactory for the London Exhibition of 1851, but not sent. It cost as much as £40,000

sterling, and 14 years' labour. The bronze pedestal on which it stands was modelled by Dupré.

Hall of Poccetti (13), painted by him with various allegories. In the centre of this room is a fine table of malachite, mounted on a handsome gilt bronze pedestal; and a colossal *bust of Napoleon I. by Canova. The numerous miniatures on the walls were collected by Cardinal Leopoldo de' Medici.

A corridor leads from the Hall of Prometheus to the following apartments: on each side are presses filled with objects of vertù, miniatures, ivories, etc., and on the walls some good specimens of Florentine mosaic work, representing interiors with groups of figures, the Pantheon at Rome, and a pretty, small painting (Marriage of St. Catharine), in a good style of the 15th cent., etc. At the end, two columns of white oriental alabaster, one of which is spiral.

Hall of Justice (14), by *Fedi.*

Hall of Flora (15), painted by *Marini* and *Landi.—Canova's* **Venus* occupies the centre of this room; a graceful, easy, and delicate figure.

Hall of the Putti (16), painted by *Marini.*

On the ground floor, entered from the N. colonnade (p. 80), are several rooms containing some good modern works of art, historical pictures, etc., and the *Sala degli Argenti*, with the Grand-ducal *collection of plate, in which are some fine specimens by *Benvenuto Cellini*, a Niello by *Finiguerra*, a bronze Crucifix by *Giov. Bologna*, and one in ivory by *Donatello;* besides an elaborate ivory crucifix made at Salzburg in the 16th cent., and covered with gold and gems. Admittance is easily obtained on application to the porter at the entrance gate of the palace (small fee).

PAINTINGS.

Albert Dürer: 1, 20 *Adam and Eve.

Albertinelli: 365 Virgin and Child, with an Angel (round).

Andrea del Castagno: 372 Portrait of a Youth.

Andrea del Sarto: 58 *Deposition from the Cross.—62 Holy Family.—66 His own portrait.—81 *Holy Family.—87, 88 Two pictures illustrating the story of Joseph and his brethren.—97 Annunciation, with a Servite listening to the salutation "Ave Maria."—118 Portrait of himself and his wife.—123 *Madonna with four Saints.—124 *Annunciation.—163 *Annunciation.—172 *Dispute about the Trinity; represented by fine figures of SS. Augustine, Lawrence, Peter Martyr, and Francis.—184 His own Portrait.—191 Assumption. — 225 *Assumption, with SS. Margaret of Cortona and Nicolas. These two large pictures are both late, and resemble each other greatly, having much that is conventional, but also great beauties. In the first Andrea has introduced his own portrait, as well as that of the donor, in the foreground. In the second is the portrait of the donor, a prelate. According to a tradition, the panel cracked after he had begun the first; and he was so much disheartened, that he abandoned the work, leaving it unfinished, and began and completed the second.—265 *St. John Baptist as a youth, half length.—307 *Virgin and Child with Saints.—476 *Virgin and Child.

Baldassare Peruzzi: 345 Holy Family; his best panel picture, "with a peculiarly delicate and noble Madonna; the colour is cool, like fresco."—*Mündler.*

Baroccio: 55 Portrait of Federigo, prince of Urbino, when a child.

Bassano: 11 S. Catharine.

Beccafumi: 359 Holy Family.

Biliverti: 202 Tobit and Tobias.

Bonifazio (Senior): 84 Virgin and Children, with St. Elizabeth and another Saint (called *Palma*). — 161 Finding of Moses (ascribed to *Gior-*

gione).—257 The Sibyl revealing the Incarnation to Augustus (called *Paris Bordone*).

Bonifazio (Junior): 405 Disputation in the Temple.

Botticelli: 348 Virgin and Children, with angels.—353 Portrait of a Lady (*la bella Simonetta*), the mistress of Giuliano de' Medici, whose untimely death is lamented in the verses of Pulci and Politian.

Bronzino: 39 Holy Family. — 279 Portrait of Prince Garzia dei Medici.

Capriolo: 254 Holy Family (called *Palma*).

Carlo Dolci: 266 St. Andrew kneeling before his Cross.—316 Portrait of a Girl, aged 14.

Carpi: 36 Portrait of Abp. Bartolini-Salimbeni.

Cigoli: 90 Ecce Homo.

Cristofano Allori: 41 Hospitality of S. Julian. — 95 Sacrifice of Isaac. — 96 *Judith. — 305 S. John in the desert.

Domenichino: 474 Diana surprised by Actæon.

Dosso Dossi: 147 Nymph pursued by a Satyr (ascribed to *Giorgione*).—487 Repose in Egypt, with good landscape (small).

Filippo Lippi: 338 *Virgin and Child.

Filippino Lippi: 347 Virgin and Children, with Angels.

Fiorenzo di Lorenzo: 341 Adoration of the Kings (called *Pinturicchio*).

Frà Bartolommeo: 64 *Deposition from the Cross. "For the expression of individual faces. . . his masterpiece. What effect there is in the two profiles of the nobly-formed Christ and the all-forgetting Mother, who impresses the last kiss on his brow! With what unerring dramatic certainty is the grief of John marked by the additional element of physical straining!"—*Cic.* 125 *St. Mark, a grand figure, finely draped; the eyes injudiciously restored (*K.*) — 159 *Resurrection of Christ, with the 4 Evangelists, simple and severe, perhaps the most perfect picture this painter ever produced; the gesture of benediction could hardly be more grandly or solemnly represented.—208 *Virgin and Child enthroned, with Saints and Angels (Marriage of S. Catharine).—256 *Holy Family.—377 Ecce Homo.

Francia: 44 Male Portrait, with fur.

Franciabigio: 43 Portrait of a youth in a black cap, holding gloves.

Garofalo: 5 S. James. — 122 The Sibyl revealing the Incarnation to Augustus.

Gaspar Dughet: 416, 421, 436, 441 Landscapes.

Ghirlandaio: 358 Adoration of the Kings.

Giorgione: 185 The Concert. Terribly restored, and probably an early work of *Titian*.—222 Portrait of a Lady with gloved hand.

Giovanni da S. Giovanni: 137 Hunting party.

Giulio Romano: 57 Copy of Raffael's Madonna with the lizard, at Madrid. There is no lizard in the original.

Guercino: 50 S. Peter raising Tabitha to life.—490 St. Sebastian.

Holbein: 223 Male portrait.

Hondecoeter: 400 Poultry.

Lely: 408 Oliver Cromwell, one of the few authentic portraits of the Protector; it was painted expressly as a present to the Grand Duke of Tuscany, and sent to him by the great Protector.

Lorenzo Costa: 376 Portrait of Giov. Bentivoglio.

Lorenzo di Credi: 207 *Portrait of a goldsmith (called *Leonardo da Vinci*).—354 Holy Family.

Lotto: 157 *The three periods of Life. Much repainted, but ascribed by Morelli to *Giorgione*.

Manfredi: 6 Gipsy girl telling a young man his fortune.

Marco Vecellio: 484 The Virgin, protecting men and women with her mantle.

Matteo Rosselli: 13 Triumph of David.

Mazzolini: 129 The Woman taken in Adultery.

Moroni: 35 Bishop Girolamo Argentino. — 121 Male portrait. — 127 Male portrait.—128 Portrait of a lady.

Murillo: 56 Virgin and Child, with a rosary.—63 Virgin and Child.

Palma: 38 *Supper at Emmaus.

Paolo Veronese: 108 Male Portrait. —136 Christ taking leave of the Virgin. —186 Baptism of Christ. — 216 Portrait of Daniele Barbaro.

Paris Bordone: 89 Repose on the Flight (perhaps *Bonifazio*). — 109 Portrait of a Nurse of the Medici family.

Parmigianino: 230 Virgin and Child, with Angels. "The Madonna del Collo Lungo shows, with its intolerable affectation, how ill the pupils understood their master Correggio."

Pedrini: 381 S. Catharine (called *Aurelio Luini*).

Perugino: 42 S. M. Magdalen. — 164 *Deposition from the Cross. "The whole distinguished more for evenness of execution than real depth." —*Cic.* 219 Virgin and Children.

Piero della Francesca: 371 Portrait of a Lady.

Piero di Cosimo (School of): 140 Portrait of a Lady (ascribed to *Leonardo da Vinci*).

Polidoro Veneziano: 483 Virgin and Child, with angels.

Pollajuolo: 384 S. Sebastian.

Pontormo: 379 Adoration of the Magi.

Pourbus: 7 Fine male portrait.

Pordenone: 52 Holy Family, with SS. Catharine and M. Magdalen.

Puligo: Several pictures of the Virgin and Child, in the manner of *Andrea.*

Rachel Ruysch: 451, 455 Fruit, Flowers, and Insects.

Raffael: 40 *Portrait of Pope Leo X., with two Cardinals—his nephew, Giulio de' Medici, afterwards Clement VII.; and Luigi de' Rossi. In the Naples Museum is a well-known copy of this picture by Andrea del Sarto.—59 Portrait of Maddalena Doni.—61 Portrait of Angelo Doni, husband of Maddalena, Raphael's friend, painted when Raphael was twenty-two years of age. These paintings continued in the possession of the Doni family till 1758, and afterwards passed by inheritance to the Marquis de Villeneuve, at Avignon, who, in 1826, sent them to Florence for sale. They were purchased by the Grand Duke for the sum of 5000 scudi. They have suffered less from cleaning than almost any of the other of the paintings by Raphael. The portrait of Angelo Doni is, perhaps, unrivalled for the expression and intelligence of the countenance.—79 *Portrait of Pope Julius II., entirely different in the character of its execution from that of Leo X. Equally strong in character, as to position and aspect, fuller in line, richer in colour, more free in execution, and, in short, more like to nature. The Julius of the Uffizi Gallery differs from this, and corresponds more with the others. It has not the air of a copy; its beard is rendered, like that in the National Gallery, in straight lines.—94 Madonna dell' Impannata, so called from the cloth window in the background, only partly composed and executed by Raphael. Mary, Elizabeth, the young woman on the left, and the child, had been originally sketched for a circular picture. —151 *Madonna della Seggiola. "No single one of his pictures directly indicates that the Mother of God is intended. It is only the pure beauty of the woman and child which awakens the thought of the supernatural. . . . Apart from the charm of form and for composition never equalled in the world, the expression of maternity here is peculiarly striking in connection with the beautiful peasant costume."—*Cic.* 158 Portrait of Cardinal Bibbiena (old copy—original at Madrid). "The worn and sickly character is grandly and intellectually given."—165 *Madonna del Baldacchino. The Virgin and Child enthroned, with SS. Peter, Bernard, James, and Augustine; finished by another hand, and retouched by *Cesana.* — 171 *Portrait of Tommaso Inghirami, the learned librarian of the Vatican, painted by order of Julius II.—174 *Vision of Ezekiel "A sublime and beautiful little picture. Smallness of dimensions is not accompanied by smallness of treatment. Minute imitation is not found in this picture, diminutive as it is."—*Eastlake.* Its genuineness is doubted. —229 *Portrait of a Lady in Floren-*

tine dress, with gold necklace (perhaps by *Ridolfo Ghirlandaio*).—178 *Virgin and Child (*del Granduca*), an early work, "with quite the clumsy, stiff drapery of Perugino; but in the noble expression of the head, and in the beautiful arrangement of the Child, it is one of the greatest expressions of Raphael's power of feeling." *Cic.*—245 *Portrait of a lady with a veil (*La Velata*), much resembling the Sistine Madonna at Dresden.

Rembrandt: 16 *Portrait of an old man.—60 *His own portrait.

Rosso Fiorentino: 113 The Fates (ascribed to *Michel Angelo*).—237 Virgin and Child with Saints, in the style of *Andrea*.

Ridolfo Ghirlandaio: 224 Portrait of a lady (1508).

Rubens: 9, 14 *Two beautiful landscapes.—85 The painter with his brother and the two philosophers, Lipsius and Grotius.—86 The Consequences of War.—139 *Holy Family.—235 Holy Family.

Ruysdael: 465 *Landscape.

Salvator Rosa: 2 Falsehood.—4 Sea-piece at sunset.—15 Sea-piece.—111 The Conspiracy of Catiline.—133–135 Battle scenes. In the l.-hand corner of the first is a portrait of the painter.—181 Portrait of a poet.—188 Portrait of himself.—218 A Warrior; "almost comparable to Rembrandt." (*Kugler*).—306 Landscape.—312 Sea-piece.—470 *Diogenes in a landscape (*la Selva dei Filosofi*).

Savoldo: 423 Adoration of the Shepherds (called *Titian*).—152 The murder of Abel, finely foreshortened.

Sebastiano del Piombo: 179 Martyrdom of S. Agata.—409 *Male portrait. "A man in a fur mantle, with grand features: this splendid picture has unfortunately grown dark in consequence of the unfavourable material of the slate-panel."—*Cic.*

Sustermans: 119 Portrait of a man with white beard.—190 *Portrait of a young prince of Denmark.—272 Portrait of a Medici prince.—401 Canon Pandolfo Ricasoli.—415 Ferdinando II. dei Medici at 17.

Tintoretto: 3 *Venus, Cupid, and Vulcan.—65 *Male portrait.—131 Portrait of Vincenzo Zeno.—248 Deposition from the Cross.—313 Virgin and Child.—389 Portrait of a sculptor.

Titi: 49 Portrait of Prince Leopoldo dei Medici, when a child.

Titian: 17 Marriage of S. Catharine.—18 *La Bella di Tiziano. Portrait of a lady in a rich dress, evidently the same person as the second Venus in the Uffizi, "the dress (blue, violet, gold, white), mysteriously harmonising with the charming luxuriant character of the head." (*Cic.*)—54 *Portrait of Pietro Aretino.—67 *The Magdalen; "the repentant sinner is meant to be represented, but in the wonderful woman, whose hair streams like golden waves around her beautiful form, this is clearly only accessory." (*Cic.*)—83 Portrait of Luigi Cornaro.—92 Male portrait.—201 *Portrait of Card. Ippolito dei Medici, in Hungarian dress.—228 The Saviour, half length.—311 Alfonso I., Duke of Ferrara.

Van der Helst: 255 Male portrait.

Vandyck: 82 *Portrait of Cardinal Guido Bentivoglio.—150 Charles I. of England, and Henrietta of France, glazed.—160 Head of the Virgin.—437 *Repose on the Flight, with dancing Angels.

Velasquez: 243 Philip IV. of Spain.

The ***Boboli Gardens** join the palace (open on Sun. and Thurs. from noon to dusk). They were planned in 1550 by *Il Tribolo*, under Cosimo I., and carried on by *Buontalenti*. The ground rises behind the palace; and from the upper portion fine views of Florence, with its domes and towers, are gained. The long embowered walks, like lengthened arbours, are admirably adapted to this climate; whilst the terraces and statues and vases add equally to its splendour. Many of the statues are restored antiques, and many are by good artists. Of these, the most remarkable are four unfinished statues by Michel Angelo, said to have been intended for the tomb of Pope Julius II. They are placed at the angles of the grotto which is opposite to the entrance to the gardens from

the *Piazza Pitti*. This grotto, constructed by *Buontalenti*, was used as an ice-house, and as such is described in *Redi's* clever and whimsical lines:—

"E voi Satiri lasciate
Tante frottole e tanti riboboli,
E del ghiaccio mi portate
Dalla grotta del giardino di Boboli:
Con alti picchi
Di manzapicchi
Dirompételo
Sgretolàtelo
Infragnételo
Stritolàtelo
Finchè tutto si possa risolvere
In minuta freddissima pólvere."

The group of Paris carrying off Helen placed here is by *V. de' Rossi*; Venus, by *Giov. Bologna*; and Apollo and Ceres, by *Bandinelli*. The statue of Abundance, higher up in the garden, was begun by *Giov. Bologna*, and finished by *Tacca*. The obelisk, brought from Rome in 1790, and fountain-bath of granite, are ancient. The statues of rivers at the fountain in the small island are by *Giov. Bologna*. The vegetation, laurels, cypresses, etc., are magnificent. A small casino, near the highest point, may be ascended for the view. Adjoining the Palace on the W. is a small Botanical Garden (see below), which the custodian will open for a fee.

The ***Museo di Storia Naturale** (No. 19 Via Romana, open Tuesday, Thursday, and Saturday, from 10 to 3), which joins the Pitti Palace, was the result, in the first instance, of the pursuits of the Grand-ducal Medici, several of whom encouraged experimental science. The collections were enlarged by Duke Pietro Leopoldo, and much was added from the collections of Targioni, a naturalist of very great and universal talent; the Museum contains many objects of importance and interest to the scientific traveller arranged on the second floor.

The mineralogical series is rich in beautiful iron-ores and other minerals from Elba. The ornithological collection is well arranged: that of fossil bones, discovered in the Val d'Arno di Sopra, is particularly worthy of the attention of the naturalist; containing remains of the mastodon, elephant, rhinoceros, hippopotamus, tiger, hyena, gigantic deer, etc. The botanical department is very extensive, particularly the herbarium, the greater part of which, together with a valuable library, was bequeathed some years ago to the Grand Duke by Mr. Barker Webb, an Englishman, well known as the author of a voluminous work on the Canary Islands. The Gallery of Vegetable Products is very interesting and well arranged. Lectures on geology, natural philosophy, comparative anatomy, zoology, chemistry, and botany, are given by professors attached to the museum. The models in wax are interesting. The more ancient, by *Zummo*, a Sicilian, who executed them for Cosimo III., principally represent corpses in various stages of decomposition. The greater number are, more strictly speaking, anatomical, and display every portion of the human body with wonderful accuracy. The wax models of vegetable anatomy, illustrative of the structure of plants, have been principally prepared under the direction of the celebrated Amici. The magnified representations of the microscopic parasites which produce or accompany the disease of the vines are very interesting.

On the first floor is the **Tribune** (Custode, 25 c.), erected by the last Grand Duke to Galileo, and inaugurated upon the occasion of the meeting of the Italian Association for the Advancement of Science at Florence in 1840. Here is a statue of *Galileo* by *Costoli*, surrounded by niches in which are placed busts of his principal pupils, and with presses containing the instruments with which he made his discoveries, including the telescope with which he discovered the satellites of Jupiter: also those employed in the experiments of the celebrated Accademia del Cimento. Under a glass cover is preserved one of the fingers of Galileo, sacrilegiously abstracted by Gori as a relic, when his remains were removed from their first resting-place to one tomb erected by Viviani's heirs in the

church of Santa Croce. The walls are beautifully inlaid with various marbles; the ceiling is richly painted in compartments, representing the principal events of the life of Galileo.

This tribune is said to have cost upwards of £36,000, without including the price of the manuscripts of Galileo and his pupils, which the Grand Duke had collected irrespective of cost, and which are preserved in the Biblioteca Nazionale.

A door in the Tribune, opened by special permission, leads into the **Museo degli Strumenti d' Astronomia e di Fisica**, of which the Tribune originally served as the first room. Here is a Sphere by *Lorenzo della Volpaia* (1588–93) of great interest, on which are marked the two lakes in Central Africa, rediscovered by Captain Speke and Sir Samuel Baker. Also the first barometer of Torricelli; a pedometer of the 15th cent.; a clock constructed by Galileo; an Arabic astrolabe of 1081; various other instruments of the highest scientific interest; and Galileo's chair. This portion of the Museum is under the charge of Prof. Meucci.

Attached to the Museum is a **Botanical Garden**, which opens into the Boboli grounds, rich in rare and exotic plants, and a **Meteorological Observatory.**

****ACCADEMIA DELLE BELLE ARTI** (entrance from No. 52 in the Via Ricasoli; open daily from 10 to 4, 1 fr.; Sunday, free. Catalogue, 2 fr.).

The Academy owes its origin to a society of artists established at Florence, in 1339, under the title of the Compagnia di San Luca, and revived under Cosimo I. in 1563. In the court or cloister leading to the students' rooms (No. 54 in the same street) are several busts, medallions, and reliefs by *Luca della Robbia;* and some interesting specimens of sculpture—amongst others, *Giov. Bologna's* model of the Rape of the Sabines, now in the Loggia dei Lanzi, and an unfinished statue of St. Matthew, by *Michel Angelo.*

In a sculptor's studio attached to the Academy, but entered from the Via della Sapienza, is a fine fresco of the Repose in Egypt, by *Giov. da San Giovanni.* In the Via La Marmora, to the N., is a small **Botanical Garden** (fee to the Custode, 50 c.).

Under a cupola beyond the first picture room is the **Statue of David** by *Michel Angelo.* The powerful hand of the great sculptor is visible in it, and the grand air that is given to the figure by the turn and expression of the head and throat justly claims our admiration; but it is not one of Michel Angelo's finest works. It was executed under very unfavourable circumstances, the sculptor having been commissioned by the Gonfaloniere, Pietro Soderini, to employ a block of marble belonging to the State, which had been already worked upon by Simone da Fiesole for a different subject, and abandoned. This will account for the rather attenuated figure, making the head appear too large. This saloon contains casts and photographs of Michel Angelo's principal works in Italy and elsewhere.

Paintings.—The works of the early *Tuscan painters* are arranged chronologically, from Cimabue and Giotto downwards; showing the gradual progress of art. They were chiefly taken from convents and churches suppressed during the French rule, and form as a whole the most instructive collection of the kind in existence.

PAINTINGS.

Albertinelli: *The Holy Trinity.—Annunciation (1510); the result of various experiments on the painter's part to obtain effects of light and shade.

Andrea del Sarto: *SS. Michael, Giov. Gualberto, Bernardo degli Uberti, and John Baptist. — Two Putti, walking together.

Baldovinetti: The Holy Trinity.

Botticelli: Coronation of the Virgin. —Virgin and Child enthroned, with 6 Saints: "one of the splendid large pictures in which the 15th cent. trans-

forms the heavenly sphere into a real, earthly, but still solemn and dignified court."—*Allegory of Spring.—S. Augustine by the sea-shore.—Tobias and the 3 Archangels.—Predella of 5 subjects—the Annunciation in the centre.

Bronzino: Portrait of Cosimo I.—S. Bonaventura.

Buffalmacco: A curious picture of 1316, representing Sta. Umiltà of Faenza, with histories of her life in 12 compartments, much restored.

Cigoli: St. Francis receiving the Stigmata, a fine painting for the period: the expression of fatigue and utter weakness in the countenance of the Saint is admirably true to nature.

Cimabue: Virgin and Child, considered to be the oldest work of the artist. "It shows, especially in the angels' hands, that the master had a clear perception of the causes and elements of human grace."—*Cic.*

Filippo Lippi: *Coronation of the Virgin, with the painter's portrait in the rt.-hand corner.—Nativity, with SS. Jerome and Hilarion.—Virgin and Child, with SS. Cosma, Damiano, Francis, and Anthony. The drapery is excellent.—*Virgin and Children, with S. Romualdo.—Predella of 3 subjects—the Annunciation in the centre.

Frà Angelico: Virgin and Child, with 8 Saints.—The Entombment.—8 panels, comprising 35 scenes from the life of Christ.—*The Last Judgment.—Virgin and Child, with 6 Saints.—Two panels, with scenes from the life of SS. Cosma and Damiano.—Pietà, with SS. Peter, Paul, and 4 others.—*Deposition from the Cross.

Frà Bartolommeo: *Vision of S. Bernard, with SS. Benedict and John Evan.—S. Vincenzo Ferrerio; a grand figure.—Cartoons of SS. Paul, Julian, Peter, and Mary Magdalen.—Two frescoes of the Virgin and Child.—Savonarola, as S. Peter Martyr.

Gentile da Fabriano: *Adoration of the Kings.

Ghirlandaio: Adoration of the Shepherds (1485), in which an antique sarcophagus serves as a crib.—Pietà, with scenes from the life of SS. Denis, *Dominic*, Clement, and Thomas Aquinas (predella of the following).—Virgin and Child with 4 Saints.

Giotto: *Virgin and Child with angels.—12 Scenes from the life of Christ, probably by an able pupil.

Giovanni da Milano: Pietà, with the Magdalen and S. John.

Granacci: Virgin and Child with 4 Saints.—6 scenes from the life of female Saints.

Lorenzo di Credi: *Adoration of the Shepherds, with an indifferent landscape; one of his best works, and his only large composition. "One forgets the slightly artificial arrangement of the group in the enchanting beauty of most of the figures." (*Cic.*)—Cartoon of the Virgin Mary.—Nativity, with 2 adoring angels.

Lorenzo Monaco (1410): a very curious painting of the Annunciation and 4 Saints; the faces of the angel and St. Catharine are beautiful.

Lorenzo di Niccolò (1401): a picture in six compartments, the Coronation of the Virgin, surrounded by Angels, in the centre. The group on the rt. of SS. Peter and John is by *Niccolò di Pietro*; that on the l. with SS. John the Baptist and Matthew by *Spinello Aretino.*

Luca Signorelli: Predella of 3 subjects—the Supper at Emmaus on the left.—Crucifixion; finely expressed in the drooping of the Saviour's head and the action of the despairing Magdalen.

Perugino: *The Agony in the Garden.—The Crucifixion, with the Virgin and S. Jerome.—Deposition from the Cross; the upper part by *Filippino Lippi.*—*Deposition, with the Virgin, Magdalen, S. John, Joseph of Arimathea, and Nicodemus.—*Portraits of two Vallombrosa monks.

Pietro Cavallini: a large Ancona, having the Annunciation in the centre, with numerous Saints on each side, and the Crucifixion and Flagellation above. There are several other large Anconas in the same hall, but their authors are very uncertain.

Raffaellino del Garbo: Resurrection of Christ. The figures of the four guards are highly dramatic, but rather extravagant in action.

Ridolfo Ghirlandaio: Two panels, each with 3 angels (called *Granacci*).

Sogliani: Virgin and Child, with the archangel Raffael, Tobias, and S. Augustine.

Unknown (perhaps *Taddeo di Bartolo*): Vision of S. Bernard, with 2 Saints on either side.

Verrocchio: Baptism of Christ. The angel in profile was painted by *Leonardo da Vinci*, and it is said that Verrocchio was so disgusted at the superiority of his pupil's work that he never handled a brush again.

In the ancient refectory of the convent of **S. Onofrio**, Via Faenza (C. 4), is the **Cenacolo* (fresco of the Last Supper), discovered in 1845 upon one of its walls, and formerly attributed to *Raphael*. The monogram of the artist, *RAP.* VR. ANNO. MDXV., on the collar of the robe of St. Thomas, or letters so interpreted, appeared to leave little doubt as to its origin, although no mention of it is made by any of the biographers of the great painter. Since then, critics have pronounced it a Peruginesque production by Pinturicchio, or Gerino da Pistoja; while Signor Morelli inclines to the opinion that it is a good work of *Giannicola Manni*. On the wall are two of Raphael's designs for the figures of Christ, St. Peter, and St. Andrew, in the fresco. The fresco has evidently been re-painted in parts, and the figures are of unequal merit.

The refectory was purchased by the last Grand Duke of Tuscany for 12,000 scudi, in the belief that the painting was by Raphael. On the walls are drawings representing other designs for the Last Supper.

The refectory contains a handsome inlaid table of *Affricano verde* and other ancient marbles; and in the adjoining rooms is an interesting Collection of statuary casts. S.E. of the convent, in the Via Nazionale, facing the Via Ariento, is a large coloured Tabernacle in Robbia ware, representing the Virgin and Children, with SS. Barbara, John Evan., Stephen, and Catharine, besides numerous smaller figures.

Close by, in the Via Faenza (C. 4), is the little church of *S. Jacopo in Campo Corbolini*, founded in 1206.

***The Cloister of the Scalzi** (Chiostri dello Scalzo, B.C. 5; key to be obtained at the Museo di San Marco) contains celebrated frescoes of *Andrea del Sarto*. The painting by which Andrea began is the Baptism of our Lord, the 7th in the series (beginning on the rt. on entering). The next which he executed are Justice and Charity. Andrea having been allured to France, the confraternity employed *Franciabigio*, who executed, 5. St. John receiving the Blessing of his Parents before he retires to the Desert; a most pleasing and simple composition; and, 6. the Meeting of Christ and John. Upon the return of Andrea to Florence, he completed the series; 10. St. John preaching. 11. St. John baptizing the Disciples. 12. St. John brought before Herod. 13. The Feast of Herod and the Dance of Salome. 14. The Decollation of St. John. 15. Herodias with the Head of St. John. 16. Hope. 2. *The Vision of Zacharias, a design of great elegance. 3. The Visitation. 4. The Birth of St. John the Baptist. The border is painted by *Franciabigio*.

Andrea, here, as at the Annunziata, was paid miserably. For the large compartments he received eight scudi each, and for the single figures of virtues three. The paintings are, unfortunately, much damaged by damp and violence; many parts can hardly be traced, but "these compositions are, in spite of their plainness, among the most powerful and freest creations of the mature time of Andrea. . . . The conditions of monochrome, which excluded all more delicate working of his faces, all charm of colour, appear to have stirred up the artist to do his very best."—*Cic.*

The Manufactory of Florentine Mosaic (*Galleria dei Lavori in Pietra Dura* or Commessa) is in a building

annexed to the Accademia, at No. 82 Via degli Alfani (C. 5). Open daily from 10 to 4, 50 c.; Sunday, free; but a permission, to be obtained at the Gallery of the Uffizi, to see the Show Rooms and Manufactory is necessary. The skill attained by the workmen in turning the smallest particle to account is very curious. On attaining sixty years of age, they are comfortably pensioned by the government for the remainder of their lives. In the first three rooms on the ground floor are arranged a collection of the stones employed in the working of the Mosaics; their names may be learnt from the excellent hand-catalogues. In the two following large halls are some of the best productions of the manufactory.

The **Indian Museum**, 2 Piazza San Marco, founded by its director, Count Angelo de Gubernatis, is open to the public three times a week.

National Museum. Bargello.

The ****National Museum** (*Museo Nazionale*) is situated in the former *Palazzo del Podestà*, generally known as the **Bargello**. (E. 5.) Open daily from 10 to 4; week-days 1 fr.; Sundays free. Catalogue 2 frs. This remarkable building, one of the most interesting historical monuments of Florence, was erected as the residence of the Podestà, the chief criminal magistrate of the Republic, who, according to the statutes, was always to be a Guelph, and a native of some other state of Italy. The Palace was erected about the middle of the 13th cent., but having been partially burned down in 1332, it was rebuilt nearly as we now see it by an almost unknown architect, *Neri di Fiorovanti*, and not by Agnolo Gaddi, as stated by Vasari. At a later period this palace was appropriated to the *Bargello*, or Chief of the Police; more recently it had served as a prison. The interior has been cleared of intruded prison cells and partitions, and this splendid monument of domestic mediæval architecture has been magnificently restored. At the N. angle of the building rises a lofty tower, whose bell was tolled during public executions.

The inner court is surrounded on 3 sides with fine Italian Gothic arches, over which is the beautiful *loggia* or gallery. The walls are covered with civic armorial bearings from the 14th cent. Around it are some mediæval sculptures, 2 ancient baths, and a doorway attributed to *Benedetto da Rovezzano*. The handsome stairs leading to the Loggia above date from 1367. They were designed by Agnolo Gaddi.

Ground Floor.—The entrance doorway opens into the first of two halls, now converted into an armoury, and containing specimens of guns and weapons of war of various periods, together with coats of mail and horse trappings which belonged to the Medici. Here is also a bronze cannon cast by *Cenni* in 1638 for the fortress at Livorno, called *Cannone di S. Paolo* from a fancied head of the Apostle on the breech. Against the 2nd pier is a boy's suit of gilded armour, end of 16th cent. 8 ancient columns adorn these rooms—4 of verde antico, 2 of rosso antico, and 2 of porta santa; the rest are modern.

Opening out of the court is a room full of interesting sculptures, among which is the Marzocco attributed to *Donatello*, formerly at the entrance to the Palazzo Vecchio. A frieze by *Benedetto da Rovezzano* from the doorway of the Badia (there replaced by a copy), and a relief of the Virgin and Child with S. John Baptist and S. Reparata, attributed to *Andrea Pisano*, are worthy of special notice. On the right is an inner room containing a fine chimney-piece and 2 beautiful Renaissance niches by the former sculptor. The *Chimney piece, originally in the Pal. Turco, is sculptured with reliefs of the burning of Crœsus and the Lydian youths by command of Cyrus, and the extinction of the flames by rain sent down by Apollo. On the rt. wall are the celebrated *Cantorie by *Luca della Robbia*, a series of

ten reliefs in marble, intended for the organ gallery in the Cathedral of Florence. They represent groups of singers, and were executed in competition with Donatello, whose rival performance is placed opposite them. The composition of the latter is most skilful, but the groups having been intended to be viewed from a distance, are now unfavourably seen, and appear roughly executed. These two works were never put up, but were lost sight of till lately in the store-room of the Opera del Duomo.

Half-way up the staircase is a square-headed gateway of 1502. Under the Loggia are 5 bells, one of which bears the date of 1249, and two columns (verde antico and broccatellone).

Grand Saloon.—*Baccio Bandinelli*, Adam and Eve. — *Michel Angelo.* The **Drunken Bacchus and Faun*, of which the following story is told by Wright, a traveller, who visited Florence somewhat more than a century ago:—"When Michel Angelo's reputation was raised to a great height, his adversaries, envious of his fame, had no other way left to lessen it, but by comparing his works with the antique, endeavouring to show how far he fell short of the ancients; he took a resolution of putting the skill of his judges to the test, and made this Bacchus and Faun. When the work was perfected, he broke off the right hand, which holds a cup, and laid it by in his closet; the rest of the figure he buried, and let it lie some time in the ground. At a proper opportunity workmen were ordered to dig, as for other purposes, in another part of the ground, and to carry on their work so that they must of course come to the place where the statue was hid. They did so, and found it; and, by direction, talked of it in such a manner as that it might come early to the ear of some of his adversaries, who were not long in going to view the new discovery; and when they had cleared the earth from it, they found a fine group of a Bacchus and Faun, all entire, except one hand, which was wanting to the Bacchus. They judged it straight to be antique, and a fine antique too. The discovery was soon noised about, and among the rest that flocked to see it, Michel Angelo came himself: he was not so loud in his praises of it as the rest were. It was a 'bella cosa,' a pretty thing. 'Well,' says one of them, 'you can make as good a one, no doubt.' He played with them a while, and at last asked them, 'What will you say if I made this?' It may be easily imagined how the question was received. He then only desired their patience while he stepped home, as he did, and brought with him the hand he had broken off, which, upon application, was found to tally exactly with the arm. It was broken off in the small part of the arm, just above the wrist, where the junction is very visible."

*Victory: two men with a prisoner. Wounded Adonis, of uncertain attribution.—*Giov. Bologna:* Truth subduing Deceit. — *Donatello:* *marble statue of David with the head of Goliath.—*Vincenzo Danti* of Perugia (1530–76): Honour conquering Fraud.

In 1886, on the 500th anniversary of the birth of Donatello, an Exhibition of the great sculptor's works was held in this room, including casts of his statues and reliefs preserved in other European towns.

Sala della Torre.—Bohemian glass of the 17th cent., and chests of the 16th, with a bench and bookcase.

Sala delle Maioliche.—A unique series of 54 magnificent specimens of *Majolica*, most of which were inherited by the Medici from the Dukes of Urbino: they were manufactured at that town and Castel Durante, by the first artists of the 16th cent. Two round plates representing Raphael's Incendio del Borgo by *Orazio Fontana*, and the Martyrdom of Sta. Cecilia by *Niccolò d'Urbino* (1527), placed back to back in the 3rd case, are among the most remarkable. Two handsome vases of a rare variety of serpentine. A door, surmounted with a coloured

relief of the Virgin and Child adored by a Podestà, leads hence into the

Chapel, once covered with frescoes by *Giotto*, but having been converted into a storeroom and prison cells, only a few fragments of his work remain. On the W. wall, over the entrance, is the almost effaced Inferno, and opposite the Saviour in Glory, surrounded by hosts of saints, with cherubim above and numerous contemporary figures below, conspicuous among which is *Dante, represented as a young man. Behind him are heads of Corso Donati and Brunetto Latini; and on the left, by the window, the portrait of Giotto. The figure wearing a coronet before that of Dante is supposed to be Charles de Valois, Duke of Calabria.

The paintings on the side walls, 14 in number, represent scenes from the life of the Magdalen and St. Mary of Egypt. The rescue of these paintings from whitewash and neglect is mainly due to the exertions of an Englishman and an American, Messrs. Kirkup and Wilde, in 1841.

Below the Paradise, on the rt., is a good Virgin and Child (1490), and on the l., S. Jerome (1491). The choir stalls are beautifully inlaid with arabesque designs, one panel representing the Pool of Bethesda. Close to them is a Virgin and Child in coloured terra-cotta. The choir desk is also a fine specimen of *intarsiatura*. In the glass cases are arranged some choice examples of church plate, including a bust of Ignatius in silvered bronze, a Cross with Ethiopian inscription, and a silver gilt relief of Last Supper, the Washing of the Feet, and subsequent Passion scenes. Here also is the famous niello of the Assumption and Coronation of the Virgin, by *Maso Finiguerra*, the inventor of engraving. In this chapel condemned criminals passed their last hours.

Ivory and Amber Room.—In the 4th case is a *triptych of the Crucifixion with the Virgin and Child and 8 saints below (15th cent.). It was stolen from S. M. Novella in 1862, but recovered in 1867. Crucifixes, reliefs, putti, various sculptures in ivory, crystals, and a pastoral staff of the end of the 14th cent.

First Bronze Room.—In the centre, *David as the Conqueror of Goliath, by *Donatello*. This statue stood originally in the cortile of the Medici palace; but when Cosimo was exiled in 1433 it was seized by the Signoria and placed in the Palazzo Vecchio. —Juno, by *Giov. Bologna*. — Small relief of a Dog by *Benvenuto Cellini*.—Cabinet with 15th cent. statuettes, copied from the antique. Two slender columns of nero antico, with capitals of white alabaster from Volterra.

Second Bronze Room.—A beautiful allegorical statue of a Winged Child by *Donatello*.—The famous *Mercury of *Giov. Bologna*, "one of the finest productions of modern art."—*David, a bronze statuette, by *Andrea Verrocchio*.—A wax and a bronze model of his Perseus by *Benvenuto Cellini*.—*Colossal bust of Cosimo I. by *Benvenuto Cellini* (1546).—Relief of a battle, by *Bertoldo* (1456), who finished many of Donatello's works; below it, a fine bronze urn by *Ghiberti*.—The Sacrifice of Isaac by *Brunelleschi*—and a similar subject by *Lor. Ghiberti*. Both these were trial pieces when competing for the order for the gates of the Baptistery obtained by Ghiberti. The rejected subject is the more animated of the two, but the animation (*e.g.* the ram scratching its head) is of doubtful taste and propriety. Between these is a Crucifixion attributed to *Agostino di Duccio*, and below it a good frieze of putti in bronze relief.—Bronze recumbent effigy, by *Vecchietta* (1428).—*Giov. di Bologna*: Turkey.—*Daniele da Volterra*: *Bust of Michel Angelo.—Handsome candelabra, by *Verrocchio* and an unknown master, the latter bearing the Medici arms.

Returning to the Ivory Room, a staircase leads to the *second floor*, the 1st room on which, the

Sala degli Affreschi, contains 9 large portrait frescoes by *Andrea del Cas-*

tagno, from the Villa Pandolfini at Legnaia, transferred to canvas. They represent Filippo Scolari, Farinata degli Uberti, Niccolò Acciaiuoli, the Cuman Sibyl, Queen Esther and Tomyris, Dante, Petrarch, and Boccaccio. Here also are detached frescoes of the Virgin and Child, a Pietà, and other subjects, by unknown painters, and some handsome carved chests of the 15th and 16th cent. In the glass cases, a collection of iron dies.

First Sculpture Room.—*Benedetto da Rovezzano:* 5 reliefs, much mutilated, of scenes in the life of S. Giov. Gualberto, founder of the Vallombrosian Order.—*Donatello:* Statue of S. John Baptist. *Bust in relief of the young S. John.—*Mino da Fiesole:* *Portrait bust of Rinaldo della Luna (1461). Portrait reliefs of Galeazzo Sforza and Federigo da Montefeltre, dukes of Urbino. *Virgin and Child, in high relief.—*Verrocchio:* Relief of the death in child-bed of Francesca, wife of Giov. Tornabuoni (1477).—*Benedetto da Maiano:* Portrait bust of Pietro Mellini (1474).—*Rossellino:* Portrait bust of Matteo Palmieri (1468).—A beautiful statuette of an Angel playing the violin, a girl's head, and a bust of Francesco Sassetti, by unknown masters.

Second Sculpture Room.—*Benedetto da Maiano:* S. John Baptist.—*Sansovino:* Bacchus and Satyr.—*Michel Angelo:* Apollo, unfinished. Round relief of the *Virgin and Children, unfinished. *Brutus, with a Latin couplet in bronze. *Mask of a Faun, sculptured by the artist in his 15th year.—*Luca della Robbia:* S. Peter freed from prison, and crucified.—*Jacopo della Quercia:* *5 putti in relief holding up festoons; a fragment. The remainder is in the Cathedral at Lucca. Two handsome Candelabra.—*Bust of a young girl, and several beautiful heads of children, by unknown masters.—*Verrocchio:* *Virgin and Child, standing on a cushion.—*School of Donatello:* *Relief of the Virgin and Children.—*Rossellino:* Holy Family in relief.

Sala dei Sigilli, devoted to seals, ecclesiastical and civil, and Tuscan coins. Around the room are hung some Florentine tapestries of the 18th cent.

Terra-Cotta Room, containing some of the finest works by the family of *La Robbia.* Large Nativity, with a similar subject on the predella. 2 statuettes of Angels on columns of porphyry. Round relief of the Virgin and Child with 2 angels. Large marble frame of Frà Angelico's painting (No. 17) in the Uffizi, by *Jacopo da Settignano.* Virgin and Child, with SS. Giov. Gualberto and Umiltà. Lunette of the Entombment. *Round relief of the Virgin and Children within a garland of flowers and fruit. *Terra-cotta bust of the child John, unglazed. Virgin and Child, with SS. James and Giov. Gualberto. Statuette of S. Peter Martyr, in a niche. Portrait bust of a Florentine noble, by *Donatello* (1410). Statuettes in niches of the Saviour with 4 Saints. *Virgin and Child under a round arch, with the hand of God the Father above them. *Virgin and Child, with 2 dolphins' heads at the base of the tabernacle. Portrait bust of a Boy with long hair.

Sala della Torre.—Tapestries representing the 4 quarters of the globe, executed in Florence between 1719 and 1730. Sedan chair of the 17th cent.

Picture Gallery of S. M. Nuova.

The **Galleria del R. Arcispedale di S. M. Nuova,** No. 29, Via Bufalini (D. 5), is open daily from 10 to 3; adm. 50 c. In the corridor, to the l., is the portrait (75) of Folco Portinari, the founder of the hospital in 1288. At the end of the passage is a beautiful relief of the Virgin and Children with two angels, by *Donatello;* a Virgin and Child (brown, standing on a cushion) by *Verrocchio;* and two others, glazed white, and brown, by unknown sculptors.

The hall in which the pictures are exhibited was once the studio of Lorenzo Ghiberti, in which he cast his celebrated Baptistery gates. The best of the pictures are arranged in alphabetical order.

72. *Albertinelli:* Annunciation.

51. *Botticelli:* Virgin and Children (old copy).

65. *Cosimo Rosselli:* Virgin and Child with two angels.

64. *Frà Angelico:* Virgin and Child with four angels (school-piece).

25. *Frà Bartolommeo:* Sebastian (old copy on wood).

71. **Frà Bartolommeo and Albertinelli:* Last Judgment, ruined; a drawing hangs beside it.

23. **Filippo Lippi:* Virgin and Child with three angels.

49. **Hugo van der Goes:* Adoration of the Shepherds. One of the most interesting Flemish pictures in Italy, painted by order of Tommaso Portinari, a rich merchant of Bruges, and agent of the Medici family in that town. It contains portraits of the donor and his two sons, with SS. Anthony and Thomas; and of his wife with her two daughters, SS. Mary Magdalene and Margaret. The picture (which is badly composed) is the largest Flemish painting of the 15th cent.

18. *Lorenzo Vecchietta:* Virgin and Child with two angels (school-piece).

15. *Michele Scheggini* (1400): Virgin and Child.

22. **Raffaellino del Garbo:* Virgin and Child with SS. Francis and Louis, and kneeling donors. Below, a small Crucifixion.

*48, *50. *Raffaello dei Capponi:* SS. Anthony the Abbot, Matthew, Margaret, and Mary Magdalene, with the donor and his wife and children (1500).

44. *Ridolfo Ghirlandaio:* Virgin and Child with two Saints.

47. *Rosso Fiorentino:* Virgin and Child with four Saints.

63. *Sogliani:* Conception of the Virgin (large).

9. **Spinello Aretino:* triptych, on *gold ground; the* Crucifixion, 6 Saints, *and 4 Evangelists.*

17. *Umbrian School:* Virgin and Child, on gold ground.

Unknown Masters:—19. Virgin and Child, with SS. Dorothy, Agnes, Barbara, and Elizabeth of Hungary (1400). — 20. Large S. Matthew, on gold ground, with 4 scenes from his life. Under it a gradino of 34 small half figures of Saints in enamelled bronze, by *Andrea da Empoli.*

Egyptian and Etruscan Museum.

The **Museo Archeologico**, No. 26, Via Colonna, is open daily from 10 to 4; adm. 1 fr.; on Sunday, free. Good catalogue of the Egyptian Section (1883), 30 c.

Ground Floor.—A small room on the l. is fitted up with the contents in bronze, much broken and corroded, of a tomb called *Il Duce* at **Vetulonia** near Grosseto, one of the twelve cities of the Etruscan league. They consist of a chest ornamented with bands of embossed silver, a lamp in the form of a galley, vases, tripods, bits for horses, a helmet, shield, and various ornaments; the whole resembling much in decoration, form, and material, the contents of the celebrated tomb from Vulci now in the British Museum, the date of which is about B.C. 600. Also, an assortment of pottery, of the usual forms.—At the foot of the stairs, a very ancient sarcophagus in red granite.†

First Floor. ***Egyptian Section.**—Room I. (on the l.). Around the walls, animals used as ensigns in war. On rt. of door, altar table of grey granite. At door of exit, statue of *Bes*, the god of Music, and the mummy of an Ape. In the centre, *Hathor* suckling *Horembeh*, a fragment in red granite from Thebes (B.C. 1500). In cases, small divinities, mummies, statuettes, ornaments, and scarabei.

II. On the l., a ***Scythian Chariot,*

† See Note E, p. 113.

discovered in the sepulchre of a warrior of the time of Rameses II. (circ. 1400 B.C.). It is of wood—the body of ash (*Fraxinus excelsior*), the pole of *Carpinus orientalis* — without any metallic fastenings, which are chiefly of birch-bark and ivory, the latter probably fossil. The chariot appears from some fragments to have been covered with leather. The bow of the Scythian chief was found in the same tomb. These curious objects were probably spoils gained by some Egyptian over the warlike tribes of the North. — Two statuettes of girls baking funeral bread. Sitting and kneeling statue of *Ptahmes*, high priest of Memphis; the former in quartzite, the hardest stone ever worked by the ancients; the latter in grey granite. In the centre of the hall is a fine sarcophagus in limestone of the time of Psammeticus I., 645 B.C. A headless sitting figure of Thothmes III., and a pilaster in the same material, dedicated to Pasht and Osiris by the chief Samoer. On the walls are fixed numerous *steles* with painted reliefs. A procession bearing offerings to the divinity. Menephtah, the son of Rameses the Great (circa 1400 B.C.), offering a vase with burning incense before Osiris. Several fragments of statues in red and black granite, a statue in basalt, a coloured head, a head in red sandstone, and numerous inscriptions. III. Mummy of a woman with 4 vases of Karnak alabaster below it. Small idols, ornaments deposited with mummies, many elaborate vases, and (on the walls) papyri. IV. Funeral and domestic objects. Two chairs, a harp, specimens of fibre, baskets, weapons, flutes, trinkets, granite weights, a net, and miscellaneous utensils. V. Vases of Egyptian alabaster in rare varieties. Pottery, fruit, dried flowers, and fragments of eatables.

Returning through Rooms III. and II., we reach VI., containing mummies, with portraits on the coffin-lid; small busts and figures in stone; terra-cotta lamps, glass and pottery; and a remarkable portrait head of a woman, in a glass case. Many of these objects came from Alexandria and Cyprus.

***Etruscan Section.**— Room I. contains a large collection of many-shaped black vases made of clay slightly baked. The most important were found about Chiusi, Cetona, and in the Necropolis of Sarteano. Many of of these vases are of very elegant form, and some are covered with low-reliefs. This description of ancient ware is principally found in those parts of Central Etruria bordering on the Val de Chiana. *Canopic jars, peculiar almost to Chiusi, consisting of an oblong oval vase in terra-cotta, the cover being formed of a human head, which may be supposed to be the portrait of the person whose ashes it contained. II. Black vases and pottery of richer workmanship and more elaborate design; articles of domestic use; ladies' ornaments. III. (corridor). Bronze chair from Chiusi; in cases, early Greek vases; Attic vases with red or black figures. In the centre, the beautiful **François-Vase,

François-Vase.

found in 1845 by A. François in a tomb at Dolciano, in the Val di Chiana, perhaps the finest Greek vase in existence; it is covered with paintings representing the Hunt of the Calydonian Boar; the return of Theseus and his companions after slaying the Minotaur in Crete; the Combat of Centaurs and Lapiths; the gods

going to the marriage of Peleus and Thetis, with Thetis vested as a bride; the Funeral of Patroclus; the Death of Troilus, etc.; with the names of the personages in Greek characters of about B.C. 550, as well as those of the artists, Ergotimos, who made the vase, and Klitias, who painted it. Living at a time when freedom of drawing had not yet been attained, these artists have nevertheless produced an effect of rich harmonious decoration, together with attractiveness of subject and extraordinary minuteness of detail. Even the foot is enriched with a spirited race between pigmies and cranes. When found, this vase was in fragments, some of which are still wanting. — A large vase, found also at Dolciano, in the form of a modern wine cooler—*i.e.* having an attached vase within, the intermediate space being evidently intended to contain ice or a cooling liquid. A very beautiful drinking-cup, in the form of a horse's head, was found with it.— Pottery from Arezzo and Orvieto. Returning to the bronze chair, a door on the right opens into Room IV., containing works in metal. Here are weapons, armour, agricultural implements, domestic vessels, toilet objects, mirrors, a birdcage from Chiusi, and a silver phial with figures, found near the field of Cannæ. Pigmy and Crane. Bacchus and Silenus. V. In the centre is a bronze statue, in a fine archaic style (B.C. 500), of the fabulous beast called the ***Chimæra*, found at Arezzo in 1559: on the right foreleg is an Etruscan inscription. The wounds on the l. flank and on the neck of the goat suggest that the bronze had formed part of a group of Bellerophon slaying the Chimæra. It is expressive of pain that the serpent forming the tail of the monster seizes the horn of the goat, and that the mane stands out in bristling tufts. An admirable bronze statue of *Minerva found at Arezzo in 1541. Statue of an **Orator* found in 1556 in the bed of the Sanguinetto, near the Lago Trasimeno. On the pallium is an inscription in Etruscan characters, from which it is gathered that the statue represents a certain Aulus Metellus, son of Velius and Vezia. By the windows, a portrait bust; Bacchus; Warriors; * bronze pail from Bolsena, with a relief, in the low archaic manner, of Vulcan returning to Olympus.

In a case are exhibited the contents of a tomb, among which is a *kylix* with red figures by the Athenian vase-painter, Chachrylion, and a prize amphora from the Pan-Athenaic games (about B.C. 500).

Returning to the end of the corridor, on the l. is a staircase leading to the Tapestry rooms (see below); and on the rt. Room VI., devoted to glass and jewellery. Adjoining it, a door in the corridor opens into Room VII., which contains Cinerary Urns of stone, shaped like models of tombs or houses, and a tomb (on the l.) with doors. In the centre is a *sarcophagus from Chiusi, with remains of colour. VIII. Cinerary urns of the Volterra pattern, with an effigy of the deceased reclining on the lid. In the centre, an alabaster ** sarcophagus from Corneto, with battle scenes painted in the manner of a Pompeian fresco, the shading done by dark lines, and the high lights put in with white. Of this tomb, one of the finest in the Museum, a good coloured engraving has been published in the 'Hellenic Journal' (London), plates 36–38.

On the second floor is the **Galleria degli Arazzi**, containing one of the largest collections of tapestry in Europe. Good catalogue, 1 fr. The first few rooms are devoted to ecclesiastical vestments and embroideries, among which is a fine 14th-cent. *Coronation of the Virgin, with angels, the 12 Apostles, numerous Saints, and small New Testament scenes. The tapestries in the following suite of rooms are chiefly the work of Flemish artists, brought to Florence by Cosimo I., the designs having been furnished by Salviati, Bacchiacca, Bronzino, and others. Many of them will be recognized as copies of familiar paintings.

The *Società d'Incoraggiamento delle Belle Arti* has a **Museum of Modern Pictures** at No. 31, Via Colonna; adm. daily 10 to 4 60 c.

§ 12. LIBRARIES.

The **Biblioteca Marucelliana**, in the Via Cavour (C. 5), is open daily, except Sunday, 9-3. It contains about 120,000 printed books, and was bequeathed to the public by its munificent founder, the Abate Francesco Marucelli (1703). It is principally rich in works on literature and the arts, and the best new publications are added to it.

The **Biblioteca Nazionale** is under the same roof as the Uffizi, and is entered from a door in the same corridor, nearer the river. Adm. daily, except Sunday, 9-3. It consists of the *Magliabecchian* and *Palatine* libraries, united in 1864. The Biblioteca **Magliabecchiana** was so called from its founder, Antonio Magliabecchi (1714), the most singular of bibliomaniacs, for he read all the books which he bought. Up to the age of forty he was a goldsmith upon the Ponte Vecchio, when he obtained the appointment of librarian to Cosimo III.

The Biblioteca **Palatina** was the private property of the Grand Duke of Tuscany, containing upwards of 100,000 volumes, and was begun by Ferdinand III., after the older Grand-Ducal Library had been incorporated with the Magliabecchian and Laurentian Collections by Pietro Leopoldi; and continual additions were made to it during the reigns of the two last Grand Dukes. As a useful modern library, it is the best in Italy. It is particularly rich in works on natural history; the collection of MSS. is extensive and valuable, the two last sovereigns of the House of Lorraine having expended large sums in adding to it, and it contains the greater portion of the MSS. of Galileo, with those of the Targioni and Rinnuccini collections. Here also are preserved autographs of Boccaccio, Michel Angelo, Tasso, and Savonarola.

A copy of every book published in the Tuscan States *must be deposited* here, and the *number of* volumes, which, of course, is constantly increasing, amounts to nearly 300,000.

Among the rare works are:—Two copies, one on vellum, of the Mayence Bible, 1462; a copy on vellum of the first printed edition of Homer, Florence, 1488, with miniatures; Cicero ad Familiares, the first book printed at Venice, 1469; a magnificent Anthologia of Lascaris, Florence, 1494; Dante, with the commentary of Landino, printed on vellum at Florence, 1481, embellished with miniatures within, and on the outside with nielli. This copy was presented by Landino to the Signory of Florence. The manuscripts were carefully catalogued in the last century by the celebrated Giovanni Targioni, then librarian of the Magliabecchiana; but many additions to their number have been since made. A staircase to the right of the Library conducts to the

***Archivio Pubblico**, or Collection of Public Records of Tuscany. The most important are those arranged in a series of 15 rooms looking on the square of the Uffizi, consisting of ancient rolls or charters, of which there are nearly 120,000, some as old as the early part of the 8th cent.; of the archives of the republic from the 13th cent.; and of the Medicean archives (*Archivio Mediceo*), extending from the correspondence of Cosimo il Vecchio to the extinction of his race, and those brought from Urbino. Amongst the other portion of the archives, several rooms are filled with those belonging to the suppressed religious orders, admirably arranged, and containing important materials for local history. The documents relating to the finances of Florence, its loans, etc., and the administration of justice during different periods of the republic, are also very interesting. The *Archivi delle Arti*, or trading corporations, extend from 1300 to the end of the last century. They fill a fine hall fitted up in an elegant style, and decorated with the shields of the 21 different guilds, and with portraits of some of the great names of Florence beneath who belonged to them: thus we see Cosimo de' Medici as the

representative of the Arti di Cambio, or money-changers, in 1404; Dante as a physician and apothecary in 1297; the historian Dino Compagni as a silk-merchant in 1280; F. Guicciardini the historian, as notary and judge in 1527, etc. Besides the documents themselves there is a detailed Catalogue of those relative to the public administration, in 40 large folio volumes, drawn up in the 14th and 15th cents. Permission to examine and copy the documents is liberally granted on application to the Director, under certain restrictions. Every copy made must bear the verification of the officer who collates it with the original, for which a small fee is payable.

Another branch of the archives is that relating to the noble families of Tuscany, the *Archivio della Nobiltà*, a kind of Heralds' Office, created by a decree of the first sovereign of the House of Lorraine, who ordered all families having claims to the quality of noble to send in their documents. It forms a separate department, and may be visited on application to the Director. It contains a valuable collection of papers on the Family History of Central Italy. Amongst these are the *Libri d'Oro*, or Books of the Nobility, of the different small towns which possessed a right to create nobles by inscribing their names on such registers.

The Laurentian and Riccardian Libraries are described elsewhere (see pp. 40 and 63).

§ 13. Charitable Institutions and Hospitals.

The Compagnia della Misericordia, whose establishment is on the south side of the Piazza del Duomo, opposite the Campanile, is one of the most ancient, and was instituted in 1240. Landini ('Storia della Com. d. Misericordia,' p. 25) gives a curious account of its origin. It was established out of a fund arising from fines for profane swearing, mutually imposed upon themselves by the porters employed by the extensive cloth manufactories of Florence, upon the suggestion of their "Dean," Piero di Luca Borsi. The benefits it conferred were so great, that it soon received the support of the principal citizens of the republic, who associated, according to the plan of the original institution, for the purpose of giving assistance in cases of accidents, of aiding the wounded and sick, and, in case of sudden death, to ensure for the corpse a Christian burial. This religious society includes persons of all ranks. When on duty, they wear a remarkable dress, consisting of a black gown with a cowl covering the head, leaving apertures for the eyes. The city is divided into districts, and the members into *giornate* or days, about 40 being on duty daily; they name a director, whose orders are implicitly obeyed. All, however they may be engaged, attend at a moment's warning, on being summoned by the toll of their great bell. The principal duty of the brotherhood is to convey the sick to the hospital, and to relieve their families during the illness, if in want; and to assist in night nursing. The institution also gives annually a certain number of marriage portions to young women. During the frightful visitation of the cholera in 1855 this confraternity rendered inestimable services.

The **Oratory** contains a Virgin and Child by *Andrea della Robbia*, and paintings of the history of Tobias by *Santi di Tito*. In a room on the rt. are statues of the Virgin and Child, and S. Sebastian, by *Benedetto da Majano*; and in an inner room a good painting of the Virgin and Children, by *Franciabigio*.

The **Spedale di Santa Maria Nuova** (D. 5) was founded in 1286, by *Folco Portinari*, the father of Dante's Beatrice, at the instigation of his servant Mona Tersa, who established in it a congregation of females for attending on the sick. It is now much enlarged by the addition of the suppressed convent and church of the Angeli, Via degli Alfani, and contains beds for

more than 1000 patients, besides wards for midwifery cases, others for incurables, and two *Camere Nobili* for male and female patients paying about 2 fr. a day. It is the great school of Practical Medicine of Florence, and has produced some of the most eminent physicians and anatomists of Italy: a Pathological and Physiological collection and a Botanic Garden are attached to it. In the adjoining ch. of **S. Egidio** is a beautiful Madonna by *Andrea della Robbia* behind the altar, a ciborium with colonnettes of broccatello and a door by *Ghiberti*, and (on the rt. of the door) the tomb of Portinari. The two frescoes under the portico and on each side of the entrance to the ch. were painted about the year 1420 by *Lorenzo Neri de' Bicci*, and represent the consecration by Martin V. in 1419; they are the best preserved of this old painter's works, and contain several cotemporary portraits. Above the door is a Coronation of the Virgin in terra-cotta. The cloister on the left has a good fresco of Charity, by *Giov. da S. Giovanni.*

The **Spedale di Bonifazio**, in the Via S. Gallo (B. 5), was founded in 1377, by Bonifazio Lupi of Parma, Marquis of Soragna, who, having been a condottiere in the pay of the republic, was made a citizen of Florence. The lunatic patients are to be removed in equal numbers (500) to *Castel Pucci*, on the road to Signa, and to a new asylum at *S. Salvi.*

The **Spedale di Santa Lucia**, opposite to the latter, a hospital for cutaneous diseases, is to be pulled down. A large *Bathing Establishment*, which was added to this hospital under the late government, has been increased by the present. Close by is the *Military Hospital of Sant' Agata*, very well arranged.

Spedale di Santa Maria degli Innocenti, in the Piazza Annunziata, a hospital for foundlings, which receives annually about 3500 children, not only from the city, but from every part of Tuscany. The children are immediately placed with nurses in the country; very few, except the sick, being retained in the establishment. At a certain age the boys are apprenticed, and the girls receive a dowry. The bestowing of marriage portions has ever been one of the most favourite charities in Tuscany, as it is throughout Italy. The sums thus distributed in Florence alone amount to between £3000 and £4000 every year.

The **Bigallo** (p. 26) provides employment, chiefly in the country, for a large number of orphan lads and girls.

Spedale di S. Giovanni di Dio, in Borgo Ognissanti, contains about 24 beds. It is supported by a confraternity of noble families, and contains wards for out-patients (males only), where travellers or their servants falling ill at an hotel are received at a fixed charge, and admirably tended.†

La Pia Casa di Lavoro (*Workhouse*), in the Via dei Malcontenti (E. 6), is an admirable institution, founded during the French occupation of Tuscany, and enlarged under the Grand Dukes Ferdinand and Leopold. At present it contains about 1000 poor children, from the age of 3 years upwards. They are taught to read and write, and at 10 or 12 instructed in some art or trade, which is carried on within the walls under the supervision of masters, of which the manufacture of iron bedsteads, furniture, and upholstery, and shoes for the army, are the most important. The street is so called because criminals passed through it on their way to execution.

Protestant Girls' Home and Orphanage, 10 Via del Gignolo, outside the Porta alla Croce; supported by voluntary contributions.

§ 14. Theatres.

La Pergola (D. 6). This, the Grand Opera of Florence, is under the ma-

† See Note D, p. 113.

nagement of 30 noble proprietors, called "Immobili." It is handsomely fitted up, and is capable of containing 2500 persons, but is only open for a few months in the year. The modern opera had its birth in Florence: it arose under the auspices of the Grand Duke Ferdinand I.; and the 'Dafne' of Ottavio Rinuccini, acted in 1594, is the first genuine specimen of this species of composition; that is to say, of a drama entirely set to music. The original Pergola was built by *Tacca* in 1650: it was of wood, and stood till 1738, when the present fabric was erected.

Teatro Niccolini, Via Ricasoli (D. 5), for comedy, French plays, and operettas. Electric light.

Teatro Nuovo, Via Bufalini (D. 5).

Teatro Nazionale, Via Cimatori, W. of the Badia, for Marionettes, and light musical pieces.

Teatro Goldoni, Via S. Maria (F. 3); connected with it is a day theatre, or *Arena*, in the Via dei Serragli.

Teatro Alfieri, Via Pietra Piana, remarkable for the beauty of its internal decoration (D. 6).

Teatro Pagliano, Via del Fosso (E. 5), one of the largest theatres in Italy. Behind shutters on the staircase of the side entrance (83 Via Ghibellina) is a fresco of S. Anne presenting banners to the guardians of Florence, and expelling the Duke of Athens, who clasps the demon of treason and heresy.

Teatro Politeama, in the Via Magenta (D. 2), for operas and comedy during the summer season, one of the best arranged diurnal theatres raised in modern times. It is much frequented in the spring and summer evenings.

Teatro Re Umberto *(Piazza d'Azeglio), chiefly a Circus.*

Teatro Tommaso Salvini, Via dei Neri. The *Arena Nazionale* is a popular summer theatre.

§ 15. Popular Festivals.

Twelfth Night.—On the vigil of this feast a strange ceremony takes place among the lower classes, called the *Festa della Befani* (*Epifania*), consisting chiefly in a boisterous parading of the streets and blowing of horns.

Saturday in Holy Week.—A chariot, laden with small mortars or chambers, and filled with fireworks, is brought in the morning into the Piazza del Duomo, and placed opposite to the central door of the Cathedral. A string is carried from the chariot to the choir, by which a dove is made to descend and ignite the fireworks. This takes place as the clock strikes 12, when the choir has reached the "Gloria in excelsis;" the mortars are then discharged, and all the bells in the city, which have been silent during the week, begin to ring. The chariot is then dragged to the "Canto de' Pazzi," and the remaining fireworks there let off. Pazzino de' Pazzi is said to have been the first of the Crusaders who scaled the walls of Jerusalem in the crusade of 1088, and to have brought home the sacred fire from the Holy Sepulchre, riding backwards to keep it alight—whence his nickname of *Pazzo* (fool). This festival is popularly called **lo Scoppio del carro,** and was witnessed by Queen Victoria during her visit to Florence in 1888.

Midsummer-day, or the **Feast of St.** John the Baptist, the ancient protector of Florence, is commemorated by a lavish display of fireworks.

Corpus Domini, on the Thursday after Trinity Sunday, is celebrated here with great pomp, as in other Roman Catholic towns; but as public religious processions are now prohibited, the ceremony is confined to the interior of the churches.

The **Festa dello Statuto**, on the first Sunday in June, is the greatest of the purely national holidays, and is celebrated with military honours.

The **Assumption of the Virgin**, Aug. 15 (*Giorno dei Grilli*).—The images of the Virgin in the streets are dressed up with silks and flowers, and sometimes musical services are performed before them. The popular name of the feast is derived from the custom of spending the day at the Cascine, catching grasshoppers or crickets, which children keep in cages.

The **Nativity of the Virgin**, Sept. 8th.—Altars are erected in the streets and decorated with flowers, and the young folks amuse themselves with carrying paper lanterns suspended to poles. The principal scene of this festivity, called the *rificolone* or *fierucone*, is the Via dei Servi.

EXCURSIONS IN THE NEIGHBOURHOOD OF FLORENCE.

Porta alla Croce.

About ½ m. from this gate (see p. 13), a little to the left of the road, is the suppressed monastery of **S. Salvi** (Adm., see p. 2), containing a **fresco* of the Last Supper by *Andrea del Sarto* (1527), in part well preserved, in part much defaced (best light in the afternoon). "The moment chosen is when Christ takes the piece of bread to dip it into the dish, while Judas, alone of them all, has already a piece of bread in his hand. . . . Here, as with Leonardo, the play of the hands, which alone express the various feelings, is indescribably living, how Christ soothes the questioning John, how Peter laments, how Judas is closely pressed." —*Cic.* It was, according to Vasari, the only thing of the kind respected by the rabble and soldiers at the siege of Florence in 1529.

The Porta alla Croce may be reached by tramway from the Piazza dei Giudici (E. 5). An omnibus runs from the gate to Settignano, passing the convent, every ½ hr.

Porta di San Giorgio.

About ¼ m. beyond this gate (see p. 13) is the little church of **S. Leonardo in Arcetri** (*arce veteri*), which contains an interesting *pulpit with very curious reliefs, supported on two ancient columns. It was brought from Fiesole as a trophy after the siege in 1010, and placed in the church of *S. Piero Scheraggio*, afterwards demolished to make room for the Uffizi Palace. At the altar on the rt. is a painting by *Neri di Bicci*. Halfway up the steep Costa di S. Giorgio, at No. 13 on the rt., is the *House of Galileo* (F. 4).

Porta di San Miniato.

Leaving Florence by this gate (F. 5), and ascending an avenue of cypresses (the *Via Crucis*), we reach the Franciscan convent of **San Salvatore del Monte**. This ch. was built by *Cronaca*, and "is of such exquisite proportions that Michel Angelo used to call it *la bella Villanella* (pretty little peasant girl)."—*Milizia*. It consists of a wide nave, having eight arches on either side, six of which form entrances to chapels. Over the N. door is a fine Entombment in coloured terra-cotta, by *Giovanni della Robbia*.

The ***Church of San Miniato** stands higher up the hill, in a situation used for a military post in the

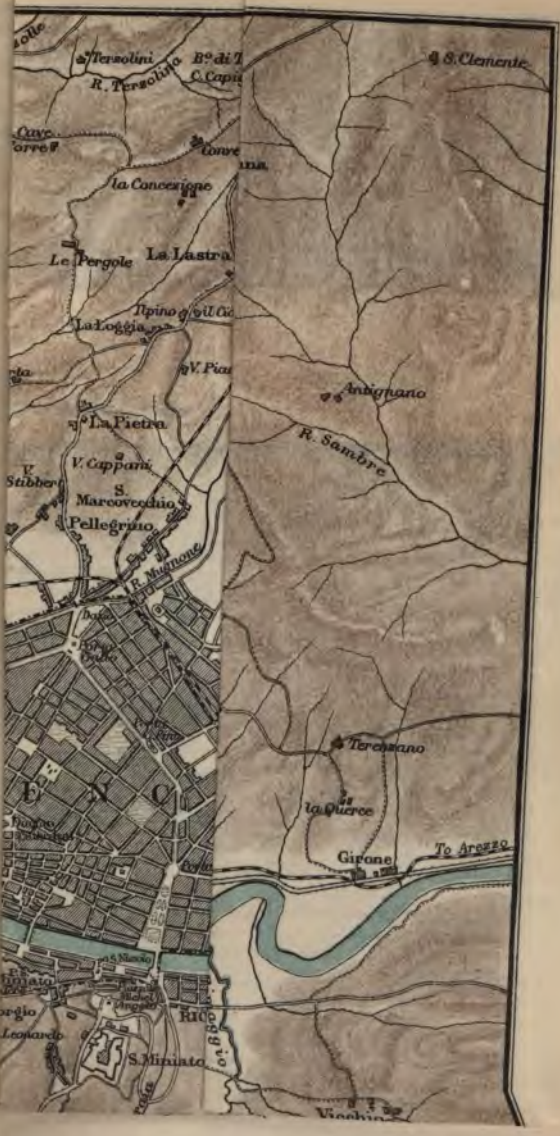
last siege of Florence, when the citizens vainly endeavoured to preserve the expiring Republic from the tyrannical grasp of the Medici. Michel Angelo had been appointed *Commissario Generale*, and to him the fortifications of the city were entrusted; and San Miniato being a very important outpost, he raised round it the fortifications which still remain. The convent belonged to the Cluniac order of the Benedictines until 1553, when it passed to the monks of Monte Oliveto.

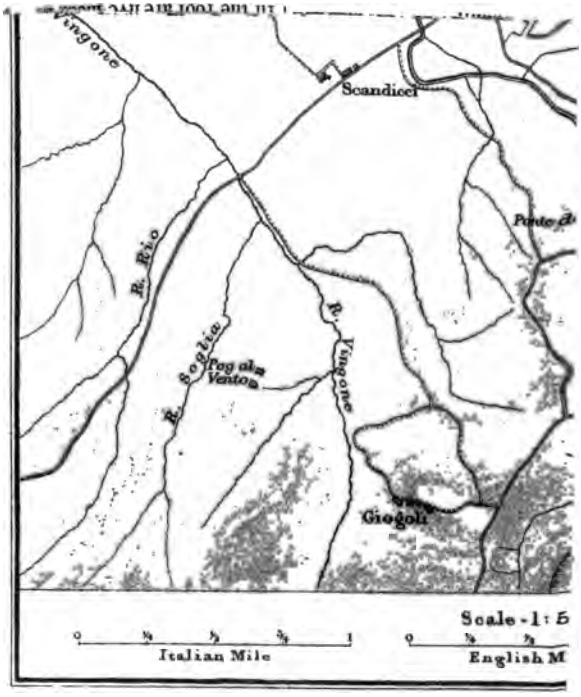
A ch. in honour of San Miniato had been erected here in very early times. S. Frediano, who was bishop of Lucca in the 6th cent., was accustomed to come every year in solemn procession with his clergy to prostrate himself before the shrine of the saint; and when Charlemagne was at Fiesole he conferred donations on this monastery. But in the course of the troubled times which followed, the buildings fell into decay. In 1013 Hildebrand, bishop of Florence, laid the first stone of the present edifice, assisted by the Emperor Henry II., whose near relation, Jacopo il Bavaro, was at that time bishop of Fiesole. "The plan of S. Miniato is that of the Latin basilica. It is a noble church, of moderate dimensions; and the style of its architecture, dismissing the Lombard altogether, seeks to return to Roman proportions and Roman simplicity, offering a remarkable contrast to the buildings which were erected at the same time in other parts of Italy."—*Gally Knight.* The nave consists of three bays, divided by clustered piers in small courses, each bay subdivided into three round arches, supported by tall columns of masonry, which are covered with *scagliola* in imitation of marble. The front is of white marble and *verde di Prato.* The mosaic of the floor of the nave (date 1207), forming a band from the W. door to the altar, is of black and white marble, with figures of lions, birds, griffins, etc.; and a circular portion has the *signs* of the Zodiac, as in the Baptistery of S. Giovanni.

The Choir is raised upon a remarkable crypt opening to the nave; in front is the space reserved for the neophytes, separated from the choir by a marble screen covered with mosaic work and handsome sculptured panels, surmounted by an elegant cornice. At the S. end of the screen is an ambone or pulpit, the reading-desk on which is supported by a quaint human figure; the pulpit itself rests on two elegant marble columns. The tribune behind the choir has an apse of five circular recesses, in each of which is a window formed by a slab of semi-transparent Serravezza marble. On the vault is a mosaic of S. Miniatus offering his crown to the Saviour, with St. John and the Evangelistic symbols (1297). The original character is quite destroyed by restoration. Upon an altar on the rt. of the tribune is a picture of St. Giovanni Gualberto, attributed to *Giotto.* Some traces of paintings of the 14th cent. still exist on the walls of the choir.

The altar of the Crucifixion, in the centre of the nave, at the extremity of the mosaic pavement, was erected in 1465. The tabernacle is surmounted by an eagle upon a woolpack, the arms of the Guild of Merchants, and opposite the device of P. de' Medici, by whom the altar was erected—a "falcon belled and jessed"—was sculptured by Michelozzo. The picture over the altar is of the school of Giotto. On the frieze is sculptured the triple feather, one of the Medici's armorial designations, and on the vault are rosettes in glazed terra-cotta.

The Chapel of St. James, opening out of the left aisle, was erected in 1461 from the designs of *Antonio Rossellino.* He was both sculptor and architect, and by him is the fine monument to Jacopo, the Cardinal of Portugal (d. 1459), with accessories in good Cinquecento style. The circular relief above of the Virgin and Child is an admirable specimen of A. Rossellino's style. On the opposite wall is a fine Annunciation by *Baldovinetti.* The floor is of *Opus Alexandrinum.* In the roof are five medallions by *Luca*


Tersolini
R. Tersolino
S. Clemente
la Concezione
Le Pergole
La Lastra
La Loggia
Antignano
R. Sambre
la Pietra
V. Cappani
S. Marcovecchio
Pellegrino
R. Mugnone
Terchiano
la Querce
Girone
To Arezzo
S. Miniato


Scandicci
R. Rio
R. Sieve
Pog. alla Ventosa
R. Vingone
Giogoli
Scale - 1: 5
Italian Mile
English M

della Robbia, considered by Vasari as the best of his works; they represent the Theological Virtues, with the Holy Spirit in the centre.

The **Crypt** is supported on slender columns of different styles, material, etc., several of their capitals being of the Roman period. Under the principal altar in it are preserved the remains of S. Miniatus and his companions. The vault of the tabernacle over it was painted by *Taddeo Gaddi* in 1341. The altar is enclosed within an iron railing, made in 1338 by *Petruccio Betti* of Siena, who executed that in the cathedral of Fiesole.

The **Sacristy** on the S. side of the choir is a lofty square chamber with a pointed roof, built in 1387; the walls are entirely painted by *Spinello Aretino*, at the expense of Benedetto degli Alberti, a Florentine merchant, who is said to have bequeathed 100,000 florins —an immense sum at the time—for the purpose. These *frescoes represent events in the life of St. Benedict. Commencing by the S. wall are—St. Benedict leaving his father's house for Subiaco; his miraculously rendering whole a vase broken by his nurse; his interview with Totila; his death; and the vision of St. Maur.—On the W. wall St. Benedict assuming the monastic habit at Subiaco, and fed in the cave by St. Romanus in spite of the devil; St. Benedict restoring life to a monk crushed by the fall of a part of his convent; St. Benedict and a monk, who was tempted by the devil in the form of an ape to absent himself from the choir during the time of meditation.—On the N. wall St. Benedict resisting the temptation of the arch-fiend in the form of a blackbird by rolling his body amongst thorns. The Saint proclaimed superior of his order; discovers an attempt made to poison him for the austerity of his discipline; marking the site from which water was to be conveyed to his convent at Monte Casino; and saving St. Placidus from drowning.—On the E. wall St. Benedict leaving his convent to the joy of his brother monks; receiving St. Maurus and St. Placidus into his order; blessing a stone, which no effort could move, the devil being seated upon it; discovering the roguery of Totila in not believing the prophetic spirit of the saint. The four compartments of the roof contain figures of the Evangelists. Below Spinello's frescoes are some fine tarsia presses by *Moniciatto* (1472). The unfinished bell-tower was raised by *Baccio d' Agnolo* in 1519; it was to protect it from the balls of the enemy that Michel Angelo, during the siege, hung mattresses round it.

The neighbourhood of *San Miniato* was the scene of the call of San Giovanni Gualberto in 1043. (See Vallombrosa.) His meeting with the murderer of his brother took place at the foot of this hill, where a shrine with an inscription is let into the wall, surmounted by a painting of the scene, and the crucifix, which appeared to bow its head to him, was preserved here until the suppression of the monastery, when it was removed to the ch. of La Santa Trinità.

The churchyard of St. Miniato has been converted into a large suburban cemetery. On the feasts of All Saints and All Souls, several thousands of the citizens visit the spot, many of them bringing garlands for the graves of departed friends. The monuments, by modern Florentine sculptors, are chiefly remarkable for their minute rendering of lace, the folds of a dress, and personal ornaments. Within the ch., those of *Giusti* the poet (1850), and *Bezzuoli* the painter, near the entrance, are the most remarkable. There is a magnificent ***View** from the terrace in front of the Church over Florence, the Valley of the Arno, and the encircling Apennines, best seen towards sunset.

The old machicolated *Palace* attached to the convent was built by Abp. Mozzi in 1294, and passed into the possession of the monks in 1373.

The ***Piazzale Michelangelo**, a large rectangular platform immediately below the ch. of S. Salvatore, commands one of the most striking and beautiful

views in Italy. The city, with its cupola, towers, and countless buildings of interest, lies at the traveller's feet, while beyond it stretches a vast plain dotted with villages, and Fiesole, backed by the picturesquely-formed Monte Senario, rises steeply in front. On the r., the Arno issues from a narrowing valley, enclosed by lofty hills. Immediately below stands the mediæval tower of S. Niccolò, the only one of the ancient city gateways yet remaining, to which the pedestrian may descend through a shrubbery by pleasant footpaths. In the centre of the Piazzale stands a bronze copy of Michelangelo's David, now in the Academy, flanked by figures of his Dawn and Twilight, and Night and Morning, copied from the originals in the Medici chapel of S. Lorenzo. For the return to Florence there is a choice of three carriage roads. The shortest leads from the S.W. corner of the terrace, skirts the shrubbery, and enters the city at the Porta S. Miniato. Another road runs E. in wide curves, descending to the Suspension Bridge (F. 7) and the Porta S. Niccolò. The longest turns S. from the terrace, ascends gently for nearly a mile to the Piazzale Galileo, and thence winds in long sweeps down to the Porta Romana, nearly a mile further. The pedestrian may cut off the windings by a path through public gardens, and reach the Porta Romana from the Piazzale Michelangelo in ⅓ hr.

About ¼ m. from the terrace, following the latter route, a carriage road to the l. leads steeply in ¼ hr. to the

Torre del Gallo, named after the family to which it belonged, but better known as **Galileo's Tower**. Here were made most of those observations on the moon to which Milton alludes when saying that Satan's shield

> Hung o'er his shoulders like the moon, whose orb
> Through optic glass the Tuscan artist views
> At evening from the top of Fiesole,
> Or in Valdarno, to descry new lands,
> Rivers, or mountains, in her spotty globe.

The tower does not seem much altered; it is now annexed to some farm-buildings, and has been fitted up as a **Museum** of scientific curiosities and personal relics of Galileo (small fee to the custode). Among the little group of houses just below is the **Villa del Gioiello**, the residence (1631–1642) of the philosopher, where he is said to have received Milton when the latter was on his travels in 1638. Here, as an inscription on the outer wall states, abandoned and neglected by his Medicean protectors when he became the victim of Papal persecution, but surrounded by a few faithful friends who received from his aged lips the last inspirations of his mighty genius, Galileo lost his sight and dwelt till he died.

The polygonal tower close by to the S.W. is that of the **Astronomical Observatory**, well fitted up, and open to visitors. A fine *view, especially on the S. side, is enjoyed from its flat roof.

[About ¾ m. W. of this point is the Poggio Imperiale, reached by carriage road. The steeper descent to the rt., turning off at the Villa Capponi, leads to the Piazzale Galileo, or to the ch. of S. Leonardo and the Porta di S. Giorgio (see p. 101).]

Between the two towers a narrow road runs E. between walls to a group of houses, where the turning on the rt. must be avoided, and thence to the finely-placed ch. of **S. Margherita a Montici**, a mile from the Torre del Gallo. The building is devoid of interest, but the roof of the tower commands a magnificent *view. A descent of two miles leads hence to the Suspension bridge, affording delightful glimpses of the pleasant Val d'Ema. From the suburb of Ripoli, near the bridge, the high road runs E. to (2 m.) the **Badia**, or monastery of *S. Bartolommeo*, the ch. of which retains its ancient crypt.

At the first hamlet on the descent from S. Margherita a road to the rt. leads in ½ hr. to the Ponte d' Ema, 10 min. W. of which is the

chapel of **Santa Catarina,** with splendid *frescoes of the 14th cent., probably by *Spinello Aretino.* They represent 9 scenes from the life of the Saint. At the high altar is an Ancona of the Virgin and Child with SS. Philip and Laurence on a gold ground.

PORTA ROMANA, formerly *Porta di S. Piero Gattolini.*

Omnibus from the Piazza Signoria, 10 c. Just within the gate is the old convent of **La Calza,**[1] founded by the Knights of Jerusalem in 1323. In 1392 it was given to the Gesuati, and called S. Giusto della Calza, from the stocking-like cowl worn by members of the Order. They were suppressed by Clement IX. in 1688, and the convent is now a seminary. Behind the high altar of the chapel is a beautiful *Crucifixion on wood by *Perugino,* with SS. Jerome, Francis, John Baptist, the Beato Giov. Colombini, and the Magdalene. In the Refectory is a Last Supper, by *Franciabigio.*

Outside the gate, on the l., begins the ****Viale dei Colli,** a new drive which, under various names, follows the circuitous windings of the hills from the Porta Romana to the Porta S. Miniato and the Porta S. Niccolò. It ascends to the round Piazza Galileo, Bonciani's Restaurant, the churches of S. Miniato and S. Salvatore, and the Piazzale Michel Angelo. This drive is laid out with great taste, and affords throughout its entire course a continued succession of lovely views. It is bordered by many handsome villas (see above).

Beyond the commencement of this drive opens out another broad road, at the foot of which are some statues of no great merit, formerly on the front of the Duomo. The road ascends to the **Poggio Imperiale.** This palace was built by Magdalen of Austria, wife of the Grand Duke Cosimo II., about 1622. The building has been converted into a high class girl's school, known at Florence as the Annunziata. Passing the Cavalry Barracks on the l., we may ascend hence in 20 min. to the Torre del Gallo (see above).

Immediately to the rt. of the Porta Romana a road, skirting the city walls, leads to Bellosguardo (see below). If this route be chosen, the traveller must turn after 5 min. to the l., and ascend by the ch. of *S. Francesco di Paula.*

200 yds. from the gate, in a straight direction, on the l., is Cantagalli's interesting **Manufactory of Majolica,** which should certainly be visited. The ware is coarse and rustic in character, but highly effective, ornamental, and serviceable. Just before reaching the entrance, a steep road ascends between walls to the rt. by which the pedestrian may reach Bellosguardo.

3 m. beyond Cantagalli's is the suppressed Carthusian Convent of ***La Certosa in Val d' Ema.** Soon after passing the village of Galluzzo, where the stream is crossed, an ancient gateway, surmounted by a statue of St. Lawrence, through which no female could enter except by permission of the archbishop, and out of which no monk could pass, opens into the grounds on the rt. The Certosa was founded about 1341, by *Niccolò Acciajuoli,* a Florentine, Grand Seneschal of Queen Giovanna of Naples. *Andrea Orcagna* was the architect; and wherever the original Gothic remains, it is in the grand Florentine style. The building crowns a beautiful hill, covered with olive-trees and vines, in the angle formed by the junction of the Ema and Greve torrents, and rising nearly 400 feet above them; and its first aspect, with its fine Gothic windows and battlements, is much more that of a mediæval fortress than of a sacred edifice.

The church is dark and grand. The series of paintings from the life of S. Bruno, by *Poccetti,* have merit. In the adjoining chapel, "*delle reliquie,*" are also frescoes by him. The stalls for the monks are carved and inlaid, and the pavement richly ornamented. Around the church, on the rt.-hand side, is a line of chapels: the Cappella *di Santa Maria* is nearly unaltered;

the style is Italian-Gothic. In this chapel there are a good painted glass window and several interesting paintings of the early Florentine school.

A flight of steps leads from St. Mary's chapel to the **Subterranean Church**, which contains the tombs of the founder and his family: that of Niccolò is by *A. Orcagna*. A canopy, supported by four twisted columns, covers his statue in full armour: the countenance fine and expressive. A long inscription, in Gothic capitals, records his deeds. Three slab tombs beneath, and in front of the altars, represent his father, his sister Lapa, and his son Lorenzo, in relief. The details of the costume are curious, and in perfect preservation. Lastly is the tomb of Cardinal Angelo Acciajuoli, Bishop of Ostia (d. 1409), by *Donatello:* the sculpture in alto-rilievo is elaborate; the fine border of fruit and flowers was added by *Giuliano da San Gallo.*

The **Chapter-house**, opening from a passage that leads from the choir to the great cloister, is decorated as a chapel. It contains the monument of Leonardo Buonafede (d. 1545), by *Francesco da San Gallo*—a beautiful recumbent figure, in bold high relief. The Crucifixion in fresco, by *Mariotto Albertinelli*, the pupil of Frà Bartolommeo, rivals the works of his master.

The **Courts and Cloisters** are interesting. One small cloister is glazed with stained glass, from the designs of *Giovanni da Udine.* It consists of tablets of the life of St. Bruno, enclosed in arabesques. The inner cloister, on which the cells of the monks open, is a fine square surrounded by porticoes; the centre was converted into the burying-ground for the monks. The refectory is a fine apartment, with a pulpit by *Mino da Fiesole.* In front of the church is a large court surrounded by apartments: in one, over the door of which is his bust, Pius VI. resided for some time, when removed from Rome by the *French.* Excellent *Chartreuse*, made by the few monks now left in charge of the Convent, may be purchased at the **Spezeria.**

4 m. beyond the **Certosa**, following the high post-road to Siena (Rte. 6) for 2 m., and then crossing to the l. through hilly country, is the village of *Impruneta*, celebrated for the miraculous picture of the Virgin, said to have been painted by St. Luke in the ch. called the **Madonna dell' Impruneta**, which attracts, on certain festivals, an immense concourse of devotees from all parts of Tuscany. In the ch. are two good works of the Robbia school, a beautiful **Crucifix**, and a Virgin and Child, with Saints and Angels, by *Pietro Nelli* (1419), assisted by *Tommaso del Mazza.* The hill on which the town is built is composed of diallage rocks and serpentine, which have been raised at a comparatively recent period, piercing the stratified secondary limestone; very curious superpositions of the serpentine may be seen all round the outskirts of the village. A great deal of coarse-pottery is made about Impruneta, principally large oil-jars, and the tasteful large vases for flowers and green-house shrubs so much in use in the villas about Florence, the clay being procured from the argillaceous beds of the Neocomian limestone near the contact with the serpentine.

Porta di San Frediano.

The Via S. Frediano (E. 2, 3), leading immediately to the gate, passes through a crowded and unsavoury district. A pleasanter route follows the Lung' Arno Soderini, at the extremity of which, close to the river (D. E. 2), is a Pietà under glass, by *Ghirlandajo*, with S. John and the Magdalen, removed hither from the convent of S. Guglielmo in 1856. To the l., ½ m. beyond the gateway, rises The Villa Strozzi, extending to the plain below. About 2 m. further is the populous village of **Legnaia**, from which a road on the l., 4 m., leads to *Mosciano*, near the summit of the range of hills which separates the

valley of the Arno from that of the Pesa. Near Mosciano the geologist will find an interesting locality where the arenaceous and limestone rocks, *pietra serena* and *pietra forte*, which constitute the great part of the chain of the Tuscan Apennines, contain fossils (nummulites); the best locality is in the ravine W. of the ch., and at a place called *Masetto*, on the declivity of the hill covered with stone pines, where the rock has been quarried for ornamental purposes under the name of *Granitello di Mosciano*.

2 m. beyond Legnaia a road on the rt. leads to (½ m.) the **Badia di Settimo**, where the machicolated gateway and old convent walls are very picturesque. The ch. has a fine ciborium, some Robbia ware, and a picture attributed to *Andrea del Castagno*.

A road to the l., immediately outside the Porta S. Frediano, skirts the city walls in a straight direction, and presently turns a corner. 100 yards further a by-road turns rt., and leads to the closed ch. of **S. Francesco di Paola**, entered from the first cottage doorway in the adjoining street. On the l. of the principal door is the beautiful *tomb of Benozzo Federighi, bp. of Fiesole (1455), a recumbent effigy in white marble, bordered with enamelled tiles. Behind the effigy are half figures of Christ, the Virgin, and S. John. This is one of the best works of *Luca della Robbia*.

Ascending the hill, and turning to the l. where the road divides, we reach in 20 min. the ***Bellosguardo**, which commands a justly celebrated view (25 c.). Florence may be regained by continuing in the same direction, and bearing l. towards the *Fabbrica Cantagalli* and Porta Romana (see above); but this road runs for the most part between walls. It is better to return as far as the point where the road divides, and cross a small grass plot by the handsome Villa Nuti to the little ch. of **SS. Vito e Modesto**, where a *magnificent view opens out suddenly to the W. The ch. was founded by the Templars in 1019, but has been entirely rebuilt, and now belongs to the interesting brotherhood of *Buonomini* (see *S. Martino*). Thence a charming descent leads to the Convent of **Monte Oliveto**, long since stripped of its valuable works of art, but enclosing within its grounds an admirable *point of view. Entrance at No. 6 on the left (25 c.). The steep descent continues to the Suspension bridge (D. 1) by which the pedestrian may cross to the Cascine (5 c.), avoiding the disagreeable suburb on the left bank of the river.

Porta al Prato.

To the l., outside this gateway (C. 2), is the entrance to the ***Cascine**, an extensive park, more generally approached from the Lung' Arno Nuovo. It is seen to most advantage on Sunday or Thursday afternoon. The name is derived from the dairies formerly situated here. Between the carriage-drives and the railway are plantations, pastures, and a racecourse. Near the entrance is a Caffè. About a mile further on is the *Piazzale*, a central open space where the band plays, with another Caffè. In the early part of the summer the fireflies swarm in the evenings. At a later period of the year they are replaced by glowworms, which, throughout the North of Italy, have a brilliancy much exceeding that of our British species. Fully 2 m. from the entrance, at the extremity of the Park, which is on the whole rather gloomy and depressing, is a curious monument to the *Rajah of Kohlapore*, a young Indian prince who died at Florence while on a visit in 1870, and was "cremated" on this spot, close to the river.

About 1½ m. beyond the Porta del Prato is the *Villa Demidoff*, originally the Augustinian Convent of **San Donato**, which was granted to Sir John Hawkwood for his services to the Republic at the end of the 14th cent., and purchased by Prince Demidoff in 1814. All its works of art have been removed. 10 m. further is **Poggio a Caiano**, a villa of great interest, which anciently belonged to the Cancellieri family of Pistoja. As it

now stands, it was rebuilt by Lorenzo the Magnificent, who employed *Giuliano da San Gallo* as his architect. The vaulting of the principal saloon was considered a masterpiece of boldness. This apartment was afterwards decorated at the expense of Leo X., who employed upon the frescoes, which still remain, *Andrea del Sarto, Franciabigio, Alessandro Allori,* and *Pontormo:* the subjects are all classical, but applied, though with some degree of straining, to the history of Lorenzo. Here, on the 19th of October 1587, expired Francesco I., and on the following day the profligate Bianca Capello. The villa is now Royal property. (Tramway from the Piazza Novella every 2 hrs.)

From the Piazza facing the Rly. Stat. (D. 3), a tramway runs to (2 m.) *Rifredi* (also a stat. on the main line), ½ m. N. of which is the interesting ch. of **S. Stefano in Pane,** dating from the 10th cent., and supposed to occupy the site of a temple to Pan. It contains a fine tabernacle of Robbia ware, with figures of the Virgin and Child, S. Philip and S. James. The bridge at Rifredi crosses the Terzolle (*Rio Freddo*), which brings down cool water from the heights of Monte Morello. About 2 m. further N., best reached from the rly. stat. of *Castello* (Rte. 1), is the Royal

Villa della Petraia, formerly a stronghold belonging to the Brunelleschi family, and sturdily defended, in 1364, against the Pisans and the bands of Sir John Hawkwood, who, at that period, was in the service of the enemies of Florence. One tower of the castle remains, but modernised. *La Petraia* was reduced to its present form by *Buontalenti,* and was one of the Grand Ducal summer residences. In the garden is a fountain in the Cinquecento style, surmounted by a Venus by *Giovanni Bologna.* The cypresses, evergreen oaks, and laurels are most luxuriant, and there is a fine **view* of Florence, of the hilly country to the S. of it, and the Val d'Arno. *The frescoes* by *Il Volterrano,* in the *loggia, are* interesting on account of the numerous contemporary portraits which they contain.

Higher up the hill, at the foot of which the Castello stands, is the

Villa di Quarto, also finely situated, and part of the ancient patrimony of the Medici, afterwards bought by Prince Demidoff. The gardens are embellished with fountains fed by streams which descend from Monte Morello, and statues by *Ammanati;* one colossal figure is intended to represent the Apennines. About 2½ m. beyond La Petraia are the villa and porcelain manufactory of **La Doccia,** the property of the Marquis Ginori, and well deserving a visit, which can be easily managed by railway, stopping at the *Sesto* Stat. (Rte. 1). Its productions are exhibited and sold in the Via Rondinelli at Florence.

Porta San Gallo.

The isolated gateway stands in the large Piazza Cavour, beyond which, in a straight direction, is a promenade, called *il Parterre,* much frequented by the lower classes in summer. Upon its site once stood the Augustinian convent of S. Gallo, from which the gate, and the famous architect who lived near it, derive their names. Crossing the Mugnone stream by the *Ponte Rosso,* the first road on the left leads to the **Villa Stibbert,** the property of an English gentleman, who has here formed one of the finest private *collections of armour in existence. The villa lies to the rt., a little off the main road, and can only be visited by express permission. Further on, there is a junction of three roads, of which the central one leads to Rifredi (see above), while that on the rt. ascends in ½ hr. to the beautifully-situated **Villa Careggi,** built by Cosimo Pater Patriæ, from the designs of *Michelozzo,* and unaltered in its general outline. It was one of the favourite residences of Lorenzo the Magnificent; and in it the meetings of his Platonic academy were held. Here, on the 7th of

November, the supposed anniversary of the birth and death of Plato, the members held their *symposium;* and here died Cosimo on the 1st August 1464, and Lorenzo on the 8th April 1492, shortly after his interview with Savonarola. At the S.W. angle is a handsome terrace or loggia, surrounded by Ionic columns supporting a roof on which are some frescoes, painted by *Pontormo* and *Bronzino* in the time of Alessandro de' Medici (1536). The rooms are decorated with historical pictures by *Puccinelli* of Bologna and other modern artists: one of them contains a fine chimney-piece of 1465. Fine **view* over the valley of Florence. Careggi ceased to be a royal residence in 1780, when it was sold to the Orsi family, and thence passed into the possession of Mr. Sloane, the munificent restorer of the W. front of Santa Croce. It is now the property of Count Buturlin, owner of a Palazzo in the Via dei Servi.

Higher up the hill is the *Villa Belvedere di Careggi,* called also the *Villa Grobert* or *Del Pino,* commanding a splendid panorama over the valley of the Arno and Florence. It formed a portion of the Medici possessions. Close to it is a low building, which was the residence of Marsilio Ficino during the latter years of his life. It was given to him by Lorenzo the Magnificent. Over the door is the inscription DOMUS PARVA QUIES, which may date from the time of the philosopher, who speaks of it in his writings as a Paradise.

Between Careggi and Fiesole are situated several handsome villas—that of the late Madame Catalani, now *Lavaggi;* the Villa *Salviati,* a fine specimen of the villa architecture of the 16th cent.: the **Villa Palmieri,** now belonging to the Earl of Crawford and Balcarres (see below). At the base of the Hill of Fiesole is the Villa *Rinuccini;* the Villa *Mozzi;* and Villa *Guadagni,* long the residence of Bartolommeo della Scala, the historian and Secretary of the Republic.

EXCURSION TO FIESOLE.

Carriages. — Omnibus from the Piazza del Duomo to the Piazza delle Cure (A. 6); steam tramway thence to S. Domenico; and omnibus up the hill to Fiesole. Through fare, 70 c.; return, 1 fr.

Three carriage-roads lead to Fiesole —one issuing from the city by the Via di Pinti, and the other two by the Via San Gallo. They all unite at San Domenico, from which there is an excellent carriage-road of 1½ m. in length, made by the city of Fiesole, and the cost defrayed by the issuing of titles of nobility. The city possesses a *Libro d'Oro,* and those inscribed therein acquire the rank of nobility. As no one in Tuscany could be received at the Grand Ducal court unless he was *noble,* there was a most ample demand for the title from the native and foreign plebeians of wealth in Florence.

The pedestrian should prefer one of the roads leading from the Porta San Gallo. The Viale Regina Vittoria (formerly *Pallone*) is followed from the Piazza Cavour to the P. delle Cure, which should be crossed towards the l., the road soon joining the little stream Mugnone, and following its l. bank. The first villa of importance, finely situated above the road on the rt., is the **Villa Palmieri,** the residence of Queen Victoria in the spring of 1888. The road soon quits the river, and ascends to the convent of

S. Domenico di Fiesole, 2 m. beyond the gate, once inhabited by *Fra Angelico,* by whom the choir of the ch. contains a cruelly repainted Virgin and Child, with SS. Thomas Aquinas, Paul, Dominic, and Peter Martyr. The predella belonging to it is in the National Gallery. In the rt. aisle is a good Baptism of Christ, by *Lorenzo di Credi,* and opposite a large Adoration of the Kings, by *Sogliani,* shining with varnish.

After passing San Domenico the new road strikes off to the rt., passing under the cypress woods of La Doccia,

beyond which it skirts the first fragments of the so-called Cyclopean or polygonal walls of Etruscan Fiesole. On the rt. below the carriage-road is the **Villa Landor** (formerly *Gherardesca*), where Walter Savage Landor lived for many years. He died at Florence in 1864, and is buried in the Protestant cemetery.

The steeper but more direct old road bears l., soon turning rt. and threading a cypress avenue, till it reaches the

Villa Mozzi, the property of Mr. William Spence (admission obtained at this artist's studio in Florence, or at the Villa). The chapel contains a beautiful recumbent effigy of the late Mr. Spence by Fantacchiotti, the Florentine sculptor. The grounds are said to have been chosen by Catiline as a place of deposit for his treasures, when he fled to Fiesole from Rome, the leader of a desperate cause, and was defeated near Pistoja. In 1829 a treasure of about 100 pounds of Roman silver money, all of a date anterior to the conspiracy of Catiline, was found in the garden. This villa was built for Giov. di Cosimo dei Medici by *Michelozzo*, and here the Pazzi intended to have carried their conspiracy into execution in 1478. In 1780 it was purchased by the Countess of Orford (Horace Walpole's aunt), who left it to the Cav. Mozzi, formerly her private secretary. "In a villa overhanging the town of Florence, on the steep slope of that lofty hill crowned by the mother city, the ancient Fiesole, in gardens which Tully might have envied, with Ficino, Landino, and Politian at his side, Lorenzo dei Medici delighted his hours of leisure with the beautiful visions of Platonic philosophy, for which the summer stillness of an Italian sky appears the most congenial accompaniment.

"The prospect, from an elevation, of a great city in its silence, is one of the most impressive as well as beautiful we ever behold. But far more must it have brought home seriousness to the mind of one who, by the force of events, and the generous ambition of his family and his own, was involved in the dangerous necessity of governing without the right, and, as far as might be, without the semblance, of power; one who knew the vindictive and unscrupulous hostility which, at home and abroad, he had to encounter. If thoughts like these could bring a cloud over the brow of Lorenzo, unfit for the object he sought in that retreat, he might restore its serenity by other scenes which his garden commanded. Mountains bright with various hues, and clothed with wood, bounded the horizon, and, on most sides, at no great distance; but embosomed in these were other villas and domains of his own: while the level country bore witness to his agricultural improvements, the classic diversion of a statesman's cares. The same curious spirit which led him to fill his garden at Careggi with exotic flowers of the East—the first instance of a botanical collection in Europe—had introduced a new animal from the same regions. Herds of buffaloes, since naturalised in Italy, whose dingy hide, bent neck, curved horns, and lowering aspect, contrasted with the greyish hue and full mild eye of the Tuscan oxen, pastured in the valley, down which the yellow Arno steals silently through its long reaches to the sea."—*Hallam's Hist. of Literature.*

Close to the villa, a steep path leads up to a Jeronimite Convent of 1360, rebuilt in 1634, and now (since 1798) the head-quarters of the Jesuits, and residence of their General. Near the entrance is an inscription, marking the spot where St. Romulus, the patron of Fiesole, suffered martyrdom. There are several fine bursts of view into the valley below. The Villa Salviati is the most prominent object, with the Villa Rinuccini, formerly laid out as an English park, but now turned into culture, and the *Villa Palmieri* (see above), which Boccaccio, in the Decameron, made the retreat of the fair story-tellers during the plague of Florence in 1348.

From the highest point of the cypress avenue a descent of a few yds. leads to the Chapel of St. Ansano. It was restored by Bandini, the literatur,

and appears to have been served by his brother—their tombs are within. The dwelling of the priest adjoins, commanding a delightful view. Within the chapel are eight saints attributed to *Cimabue*. On the right of the ascent, and bordering the carriage-road, are the shady woods of the suppressed convent of La Doccia.

****FIESOLE** (3000 inhab.) is an old Etruscan city (Lat. *Fæsulæ*), with a long and almost unbroken line of wall towards the north. The road passing the E. end of the Duomo leads in a few minutes down to the best-preserved portion. The huge stones of which it is composed are somewhat irregular in shape and unequal in size, seldom assuming a polygonal form. In all the Etruscan and Pelasgic towns it is found that, when the sandstone was used, the form of the stones had been *parallelopipedal*, or nearly so, as at Fiesole and Cortona; whereas, where limestone was the subjacent rock, the polygonal construction alone is met with, as at Cosa, Roselle, Segni, Alatri, Ferentino, etc.; and the same observation will be found to apply to every part of the world, and in a marked degree to the Cyclopean constructions of Greece and Asia Minor, and even to the far-distant edifices raised by the Peruvian Incas. Sometimes the pieces of rock are dovetailed into each other; others stand joint above joint. No projection, or work advancing beyond the line of the wall, appears in the original structure. There are various holes and apertures in different parts of the walls, which, as is usual in similar cases, have given much employment to the conjectures of the antiquary. Some of them may result from the mechanical contrivances used in raising the massy blocks of which the structure is composed; some may possibly have been occasioned by the attacks of the besieger; and some as the outlet of drains.

The **Cathedral**, whose internal arrangement resembles that of S. Miniato al *Monte, was begun* in 1028 *by Bishop Jacopo il* Bavaro, and restored in 1882. The pillars are built up of small courses; some have ancient composite capitals inartistically placed upon shafts of larger diameter than themselves, others are in a rough mediæval style. The crypt is in great measure unaltered. Some parts of the building are as late as the middle of the 13th cent. The frescoes by *Ferrucci*, representing incidents from the life of St. Romulus, are much defaced. In the chapel on the rt. of the choir is the *tomb of Bishop Salutati by *Mino da Fiesole*, surmounted by his bust, one of the most remarkable specimens of sculpture of the 15th cent., with the inscription "opus Mini 1466;" and opposite to it, over the altar, a fine *relief by the same artist, representing the Virgin and Children with S. Leonard and two monks, forming as beautiful a group as was ever cut out of marble. Over the high altar is an elaborately gilded ancona of the Virgin and Child with 4 Saints, and on the left a finely carved marble reredos by *Andrea Ferrucci* (1500).

Above the entrance doorway is a *figure of S. Romulus, richly ornamented, by *Luca della Robbia*.

The humble **Palazzo Pretorio**, of the 13th cent., is decorated with municipal arms. On the ground-floor is the **Museo**, containing a variety of Etruscan and Roman remains, excavated in the neighbourhood. Among these are two Etruscan wells, vases of Arezzo and Chiusi pottery, ornaments, small reliefs, polished specimens of ancient Roman marbles, several interesting figures and numerous architectural fragments; together with a bronze vase, an Altar of white marble, portions of a bronze wolf, and some ivory tickets of admission to the theatre. Close by is the little ch. of **S. M. Primeriana**, of the 10th cent., containing a relief of the Crucifixion, and another of S. Michael in Robbia ware.

The entrance to the **Theatre** (Ingresso agli Scavi) is behind the Cathedral. (Adm. 50 c.) It is remarkably perfect, and still preserves 20 rows of seats hewn in the rock, on the slope

the hill facing the N.; under the seats there are some vaults, the purpose of which is not evident. The provisions for carrying off the rain-water are curious. At the back of the theatre a piece of wall has been exposed which seems to be Etruscan; the stonework is very like that of some of the Florentine palaces.

The site of the fortress or acropolis of the Etruscan city, on the top of the hill 1000 ft. above Florence, is now covered by a Franciscan monastery, which, from its site, well deserves a visit. Fragments of the foundations are occasionally brought to light by excavations. Ladies are not admitted.

On the l. in the Piazza, immediately before beginning the ascent, is the large **Seminario**, containing a good Virgin and Child in Robbia ware, with SS. Peter, Donato, John Baptist, and Romolo, and a beautiful predella.

Before reaching the convent is the very ancient **Church of St. Alexander**, dismantled by Leopold I. in 1784. The roof of the nave and the rich pavement were removed, and the space within the walls converted into a public cemetery. The building continued in this state till 1814–1818, when, at the instigation of Bishop Tommasi, it was restored for service; but the repairs which were needful for this purpose have in a great measure deprived the edifice of its original character. The nave is flanked by eighteen columns of cipollino, fifteen of which are perfectly preserved, with Ionic capitals and bases in white marble of Roman workmanship. The front of the building commands a magnificent *view of Florence and the surrounding country.

To the E. of Fiesole, and on the prolongation of the ridge on which it is situated, is the **Monte Cecioli**, celebrated for its extensive quarries of *pietra serena*, a variety of sandstone, which has furnished the material for the principal edifices of the Tuscan capital. The view from the summit is still more extensive than that from the ancient citadel of Fiesole.

[A pleasant drive may be taken E. from the piazza, by a road which *winds* round the base of Monte Cecioli, commanding lovely views, and descends by Castello in Borgo and the Villa Vincigliata to Florence in 1½ hr.

Vincigliata, a restored mediæval building of great interest, for five centuries in the possession of the Alessandro family, is now the property of Mr. Temple Leader, and may be visited by permission of its owner. It contains an armoury, a sarcophagus (in the cloister) with early Christian reliefs, Christ rising from the tomb and an Annunciation in Robbia ware, a Last Supper by *Santi di Tito*, and fresco scenes from the life of S. Bernardo degli Uberti (1498).]

In descending from Fiesole, a slight deviation from the road on the rt., opposite the church of St. Domenico, leads to the **Badia Fiesolana**, the traditional site of the primitive cathedral of Fiesole. In 1462 Cosimo de' Medici employed *Brunelleschi* to build the well-proportioned church and monastery. Almost all the works of art have disappeared, excepting some inlayings in *pietra dura*, and a bas-relief by *Desiderio da Settignano*. The façade of the older church, in the style of the 13th cent., in black and white marble, remains. The abandoned sacristy contains a beautiful *lavabo*, and the upper loggia of the elegant cloister commands a striking view. In the refectory is a well-carved pulpit, and a fresco of Angels ministering to our Lord after His forty days' fast, by Giovanni da S. Giovanni (1620). This monastery was suppressed by Leopold I., and, after many changes, was converted into a printing-office and lithographic establishment, founded by Inghirami, under the name of Tipografia Fiesolana. Here, during his lifetime, were published his principal works upon Etruscan antiquities. It now serves as a high-class boarding-school for boys.

Crossing the bridge over the Mugnone, a level road, skirted by villas and villages, along the rt. bank of that river, leads to the Porta S. Gallo.

10 m. N. of Florence rises Monte

Senario, easily recognised by its picturesque irregular outline and wooded summit, and interesting as the first Convent founded by the Servites of the Annunziata. The old Bologna road is followed from the Ponte Rosso (A. 5), which ascends steeply to (3 m.) *Lastra,* (4 m.) *Trespiano* (omnibus so far), and (7 m.) *Pratolino,* where is a conspicuous Villa of Prince Demidoff, constructed for the Medici family by Buontalenti. Here the high road descends l. towards Vaglia, while that for Monte Senario keeps straight on, bounded by the pretty woods of the Villa Pratolino. A bleak ascent then leads to the Convent, where there is very little to see, and the last mile must be walked or ridden. The pedestrian may descend E., strike the Faenza road at a point about 9 m. from Florence, and follow it along the valley of the Mugnone. At **Maddalena,** 6 m. from Florence, is a beautiful and well-preserved *fresco of the Annunciation by *Fra Bartolommeo,* who resided here for some time. In a room above the ch. he has painted S. Thomas Aquinas kneeling before a Crucifix, and in a chapel at the end of the garden a finely coloured *Noli me tangere* (1517). The rly. in construction between Florence and Faenza will ascend this valley.

NOTES.

(Note A, p. 19.)

Giotto was appointed architect in 1333, to be succeeded at his death (in 1336) by Andrea Pisano. Owing to the prevalence of the plague and other causes, the works appear to have been practically suspended until 1357, when the building, now dedicated to *Sta. Maria del Fiore,* was recommenced, on a larger plan, and was completed under the superintendence of Francesco Talenti, Benci di Cione and Simone di Francesco Talenti. Of Arnolfo's Church, the nave was preserved in its original width; but it was lengthened by two arches, the lateral walls were raised, and their decoration partly changed. There are discrepancies between the architecture of the interior and exterior. For instance, on the exterior there are openings for six windows on each side of the church, only two of which correspond with the interior lights. The four smaller openings (on each side) towards the façade are blind. In the interior there are four windows on each side, corresponding with the arches of the nave; but of these, two on either side admit no light, as there is no opening to the outside.

(Note B, p. 42.)

In 1884 a portion of the Ashburnham Collection of MSS. was purchased by the Italian Government for £23,000, and placed in the Laurentian Library. The collection consists of about 2000 codices, the greater part of the 14th, 15th and 16th cent. relating to the political and literary history of Italy; some Latin codices (among others a very rare Pliny), of the 10th and 11th centuries; also some MSS. of Napoleon I.

Among the other treasures of the Library is a MS., 10th century, Æschylus and Sophocles, the only authority for the text.

(Note C, p. 56.)

During restorations in 1888 an early crypt and some interesting frescoes, apparently by *Lorenzo Monaco,* were discovered in the Church of the Trinità.

(Note D, p. 99.)

The **Villa Petania,** on Poggio Imperiale, is an International Hospital, opened in 1877 for the reception of foreigners; the charges, which include medical attendance, medicines, nursing and board, are from 5 to 12 francs a day, according to room. There are also a few free beds. This hospital has only a very small endowment. Though of Protestant foundation, it is entirely unsectarian. It is well managed, the nursing is excellent, and it is a most useful institution for foreigners taken ill in Florence. Both sexes received.

(Note E, p. 94).

On the famous tomb of a warrior found at Vetulonia (1885–6), the contents of which are in the Museo Etrusco, see Cav. Falchi in the *Notizie degli scavi communicate alle R. Accademia dei Lincei,* Dec. 1887 (with 6 plates); see also on the same the American 'Journal of Archæology,' June 1888, p. 175, and plates 10, 11. *Trübner & Co.*

INDEX.

A.

Accademia, 87
Alfieri, monument to, 33
Amerigo Vespucci, 60
Andrea del Sarto, house of, 29
Annunziata, ch. of the, 27
Antinori chapel, 60
Apostoli, ch. of the, 29
Archbishop's Palace, 25
Archivio Pubblico, 97
—— Notarile, 98
Armorial bearings of the city, 42
Arnolfo di Cambio, bust of, 22
——, statue of, 23

B.

Badia di Fiesole, 112
—— Firenze, 29
—— S. Bartolommeo, 104
—— Settimo, 107
Baptistery, 23
Bargello, 90
Base di San Lorenzo, 43
Basilica Ambrosiana, 39
Beccheria, Card., execution of, 39
Bellosguardo, 107
Belvedere, 14
Benvenuto Cellini, birthplace of, 60
Biblioteca Marucelliana, 97
—— Nazionale, 97
—— Riccardiana, 63
Bigallo, 25
Boboli Gardens, 85
Bonifazio Hospital, 99
Botanical Gardens, 87
Brunelleschi's cupola, 19; his tomb, 20; his statue, 23
Building-stone, quarries of, 112
Buonarroti, family chapel, 32
Buonomini, brotherhood of the, 52

C.

Campo Santo, 57
Canonica, la, 23
Cantagalli, majolica works, 105
Cappella degli Spagnuoli, 50
—— dei Pazzi, 37
Carmine, ch. of the, 30
Carroccio, 60
Casa Buonarroti, 61
—— di Dante, 62
—— Machiavelli, 62
—— *Gherardesca*, 62
—— *Larderel*, 60
Cascine, 107
Casino Mediceo, 62
Cathedral (Duomo), 17
Cenacoli (Last Suppers), 29, 38, 45, 46, 54, 101
Cenacolo in the Via Faenza, 89
Certosa, 105
Cherubini, monument to, 33
Chiostro Verde, 49
Column from the Baths of Caracalla, 56
Column of S. Zenobius, 26
Cosimo (Pater Patriæ), tomb of, 39
Cosimo I., statue of, 59
Cressets by *Caparra*, 64
Croce al Trebbio, 39
Crucifix by Brunelleschi, 48
—— by Donatello, 34
Crucifixion by *Perugino*, 46
Crusca, Accademia della, 45

D.

Dante, house of, 62
——, monument to, 32
——, portrait of, 22
——, statue of, 38
Davanzati, Casa, 61
De Fabris, architect,
Demidoff monument, 14
Donatello, his grave, 39
——, monument to, 33

E.

Ecumenic Council, 47, 51
Egyptian Museum, 94
Etruscan Museum, 95

F.

Farmacia (S. M. Novella), 51; (Certosa), 106
Fiesole, 111
Filippo Strozzi, tomb of, 47
Florentine mosaics, 89
Fortezza, 14
Foundling Hospital, 99
Frescoes, by Andrea Fiorentino, 50
—— by Benozzo Gozzoli, 63
—— by Filippino Lippi, 47
—— by Ghirlandajo, 48
—— by Masolino and Masaccio, 30
—— by Orcagna, 20, 49

G.

Galileo, monument to, 33
Galileo's Tower, 104
Galleria degli Arazzi, 96
Ghirlandajo, painting by, at the Innocenti, 29
Giorno dei Grilli, 101
Giotto's Tower, 22; his monument, 20
Giov. Bologna, tomb of, 28
Gonfolina, Gorge, 16
Guild of St. Luke, 28

H.

Hawkwood, Sir John, 108
Holy Sepulchre, model of the, 54

I.

Imp of bronze, by Giov. Bologna, 60
Impruneta, 106
Indian Museum, 90
Innocents, Hospital of the, 29

J.

John XXIII., tomb of, 25

K.

Ketterick, Bp., tomb of, 22

L.

La Calza, Convent of, 105
La Doccia, 108
Lastra, 113
Legnaia, 106
Leonardo Aretino, 33
Libro d'Oro, 98, 109
Liceo Dante, 56
Loggia dei Lanzi, 59
—— Pesci, 60
—— Rucellai, 64
—— del Grano, 39
—— di S. Paolo, 52
Lo Scoppio del Carro, 100

M.

Machiavelli, monument to, 33
Maddalena, in Val Mugnone, 113
Madonna del Sacco, 28
—— of Cimabue, 47

MAGAZZINO.

Magazzino del Duomo, 19
Marble-cutting, 17
Marzocco, 59
Masetto, 107
Medicean chapel, S. Lorenzo, 42
Mediceo-Laurentian Library, 40
Medici chapel, S. Croce, 36
Mercato Nuovo, 60
Michel Angelo, house of, 61
——, tomb of, 32
Misericordia, brotherhood of the, 98
Modern pictures, 96
Monte Cecioli, 112
—— Morello, 108
—— Oliveto, 107
—— Senario, 113
Mosaics, Florentine, 89
Mosciano, 16
Mugnone, ancient course of the, 23
Museo Archeologico, 94
—— degli Strumenti, &c., 87
—— di Storia Naturale, 86
—— Nazionale, 90

O.

Observatory, 104
Ognissanti, ch. of the, 54
Opera del Battistero, 24
—— del Duomo, 26
Or San Michele, 52
Orti Oricellari, 64

P.

Palazzo Alberti, 60
—— Alessandro, 112
—— Altoviti, 60
—— Antella, 38
—— Antinori, 60
—— Bartolini, 60
—— Corsini, 62
—— dei Pazzi, 63
—— Feroni, 62
—— Ginori, 62
—— Gondi, 62
—— Guicciardini, 62
—— Lavison, 60
—— Mannelli, 29
—— Martelli, 62
—— Masetti, 62
—— Nencini, 63
—— Nonfinito, 63
—— Panciatichi, 63
—— Pandolfini, 63
—— Quaratesi, 63
—— Riccardi, 63
—— Rucellai, 64
—— Serristori, 38
—— Stiozzi, 64
—— Strozzi, 64
—— Strozzino, 64
—— Torrigiani, 64
—— Ugaccioni, 64
—— Vecchio, 57

SANTO.

Paterini columns, 39, 52
Perseus of Benvenuto Cellini, 59
Perugino, Assumption by, 28; Crucifixion, 46
Petraia, 108
Pia Casa di Lavoro, 99
Piazzale Michelangelo, 103
Pitti Palace, 79
Poggio a Caiano, 107
—— Imperiale, 105
Politian, tomb of, 44
Ponte Vecchio, 14
Porta alla Croce, 13
—— S. Gallo, 13
—— S. Giorgio, 13
Post Office, 60
Pratolino, 113
Protestant cemeteries, 57
—— orphanage, 99

R.

Rifredi, 108
Rinuccini chapel, 36
Rucellai chapel, 54

S.

Sagrestia Nuova, 42
—— Vecchia, 39
S. Apollonia, convent of, 29
—— Catarina, Ponte a Ema, 105
—— Croce, 31
—— Felicità, ch. of, 38
—— Lucia dei Magnoli, ch. of, 43
—— L. sul Prato, ch. of, 43
—— Lucia, hospital of, 99
—— Margherita ai Montici, 104
—— Maria degli Angioli, convent of, 46
—— M. del Fiore, 113
—— M. Maddalena, ch. of, 46
—— M. Maggiore, ch. of, 46
—— M. Novella, ch. of, 46
—— M. Nuova, hospital of, 28
—— M. Nuova, picture gallery, 93
—— Reparata, 17, 23
Sant' Ambrogio, ch. of 26
—— Ansano, chapel of, 110
—— Bernardo, chapel of, 59
—— Bernardino, 37
—— Carlo, ch. of, 54
—— Domenico di Fiesole, 109
—— Donato, convent of, 107
—— Egidio, ch. of, 99
—— Felice, ch. of, 38
—— Filippo Benozzi, 27
—— Firenze, ch. of, 39
—— Francesco dei Vanchetoni, 39
—— Francesco di Paola, ch. of, 107
—— Giovanni di Dio, hospital of, 99
—— Jacopo di Ripoli, 64

ZUCCONE.

San Jacopo in Campo Corbolini, 89
—— tra' Fossi, 14
—— Leonardo, ch. of, 101
—— Lorenzo, ch. of, 39
—— Luca, Cappella di, 28
—— Marco, ch. of, 43
—— Marco, convent of, 44
—— Martino, ch. of, 52
—— Miniato, ch. of, 101
—— Piero Scheraggio (destroyed), 101
—— Niccolò, ch. of, 54
—— Onofrio, refectory of, 39
—— Pancrazio, cloister of, 54
—— Salvatore, ch. of, 54
—— Salvatore del Monte, 101
—— Salvi, convent of, 101
—— Simone, ch. of, 54
—— Stefano, ch. of, 56
—— Stefano in Pane, 108
SS. Vito e Modesto, ch. of, 107
Sasso di Dante, 23
Savonarola at S. Marco, 45
Scalzi, cloister of the, 89
Scolari chapel, 46
Servites, origin of the, 28
Signoria, Piazza della, 57
Sodeini, tomb of, 31
Spedale degl' Innocenti, 99
Spezeria (see *Farmacia*), 51
Spirito Santo, ch. of the, 55
Synagogue, 27

T.

Tabernacle by Orcagna, 53
Tapestries, 96
Tetto dei Pisani (destroyed), 60
Theatres, 99
Torre del Gallo, 104
Torre di S. Zenobio, 12
Torrigiani Gardens, 64
Trespiano, 113
Tribune of Galileo, 86
Trinità, ch. of the, 56

U.

Uffizi, 64

V.

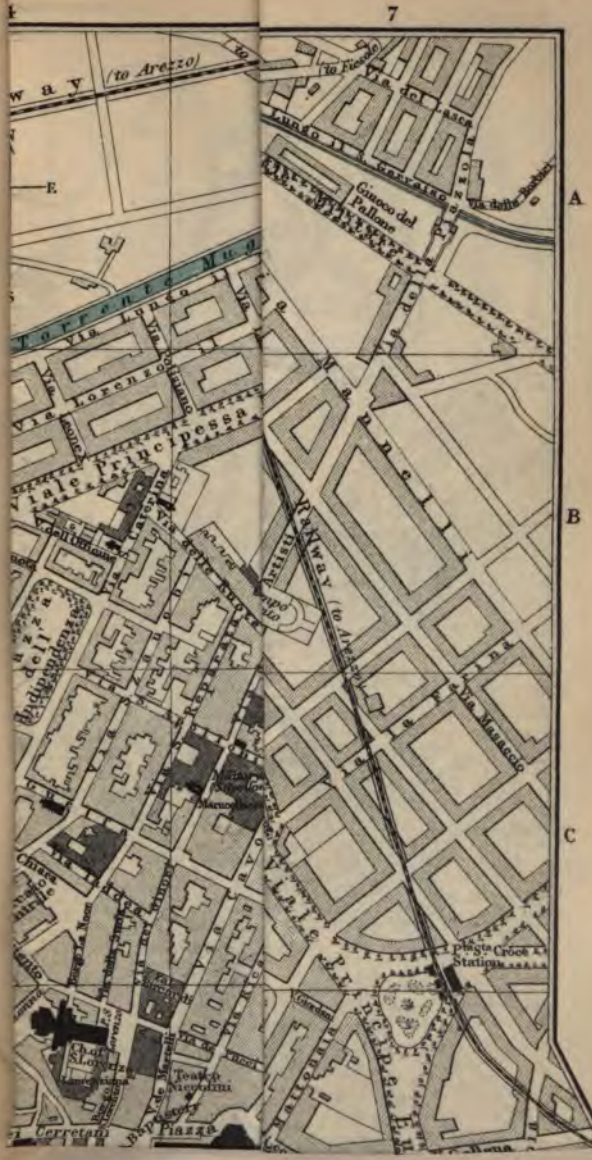
Via Crucis, 101
Viale dei Colli, 105
Villa Careggi, 108
—— del Gioiello, 104
—— Demidoff, 107
—— di Quarto, 108
—— Landor, 110
—— Mozzi (Spence), 110
—— Palmieri, 109
—— Stibbert, 108
Visacci, 60

W.

Water Supply, 16
Workhouse, 99

Z.

Zuccone, 23


7
A
B
C
D
E
way (to Arezzo)
(to Fiesole)
Giuoco del Pallone
Torrente Mugnone
Via Lorenzo
Viale Principessa
Railway (to Arezzo)
Via Masaccio
Porta Croce Station
Teatro Verdi
Piazza

V. della Quiete
Via del Ponte Sospeso
Via de' Serviti
V. della Fonderia
Via del Proconsolo
Via Nazionale
Via Pisana
Via del Monte Oliveto
Via de' Pecori
Via de' Cerretani
Via de' Calzaiuoli
Via de' Tornabuoni
Via de' Rondinelli
Via de' Pandolfini
Via de' Tedesci
Via de' Pinti
Via de' Servi
Via de' Ginori
Via de' Pilastri
Via de' Cavalieri
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HANDBOOK FOR TRAVELLERS

IN

CENTRAL ITALY

PART II.—TUSCANY, &c.

HANDBOOK FOR TRAVELLERS

IN

CENTRAL ITALY

INCLUDING

FLORENCE, LUCCA, TUSCANY, ELBA, ETC.,
UMBRIA, THE MARCHES,
AND PART OF THE LATE PATRIMONY OF ST. PETER

ELEVENTH EDITION REVISED

WITH TRAVELLING MAPS, PLANS OF TOWNS, GALLERIES, ETC.

PART II.—TUSCANY, &c.

LONDON:
JOHN MURRAY, ALBEMARLE STREET
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HANDBOOK FOR TRAVELLERS

IN

CENTRAL ITALY.

PART II.

SECTION I.

TUSCANY.

PRELIMINARY INFORMATION.

1. *Territory.*—2. *Agriculture.*—3. *Manufactures.*—4. *Wines.*

ROUTES.

The names are printed in **black** *in those routes where the* places *are described.*

ROUTE	PAGE
1. Bologna to **Florence**, by **Pistoia** and **Prato**—Rail . .	121
2. Spezia to **Pisa**—Rail . . .	129
3. Pisa to Florence, by **Lucca** and Pistoia—Rail . . .	154
4. Pracchia to Lucca, by San Marcello and the **Baths of Lucca**—Carriage road . .	163
5. **Leghorn** to Florence, by **Empoli**—Rail	166
6. Florence to **Siena**, by Empoli —Rail	170
7. Florence to Arezzo, by **Vallombrosa** and **Camaldoli** — Carriage road and Rail . .	188
8. Siena to **Grosseto**, by Asciano —Rail. Excursion to **Monte Oliveto**	192
9. Pisa to **Volterra**, by Cecina —Rail and Omnibus . . .	194
10. Volterra to Siena, by **Colle**— Carriage road. Excursion to **San Gimignano**	205
11. Siena to Perugia, by **Chiusi** —Rail. Excursion to **Città della Pieve**	208
12. Florence to **Perugia**, by Arezzo and Terontola—Rail . . .	212
13. Excursion to **Elba** and the **Tuscan Islands**—Steamer .	231

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§ 1. TERRITORY.

The Tuscan territory, now forming the Italian provinces of Florence, Siena, Pisa, Lucca, Leghorn, and Arezzo, which comprises a considerable portion of ancient Etruria, consists of a series of valleys descending from the S. and W. declivities of the Apennines, and of an irregular hilly region, extending from that chain to the shores of the Mediterranean. Its resources are numerous; the soil, climate, and *configuration* of the country are as various as the diversities *presented by the sterile*, cold, Apennine region—the fruitful valleys *the Arno, the Chiana,* and the Ombrone—and the unhealthy Maremma.

§ 2. Agriculture.

The *mezzeria* or metayer system prevails in Tuscany, and has existed from time immemorial. Its main features are as follows:—

The proprietor may discharge his tenant at Sant'Andrea (Nov. 30th) after the seed has been got in.

The landlord provides land, house, live and dead stock, and pays all taxes except private ones, such as poll and furniture taxes.

The farmer has to find the ordinary labour necessary for cultivating the farm properly, extra labour being done at the pleasure and expense of the landlord.

The tenant as a rule has neither wine nor oil-making machinery, which is kept at the *Fattoria*, and is the property of the landlord, who finds the appliances, whilst the tenant finds the labour—the results being equally divided.

The minor produce of the farm, such as milk, vegetables, fruit, etc., are sold by the Contadino, and half the proceeds are handed over to the landlord or his *fattore*.

This is, as a rule, the only money transaction which takes place in hard cash between landlord and tenant: a running account being kept up, which is annually audited by a professional accountant, and signed by him in the presence of both parties or their representatives, when the account is considered closed.

The advantages of the system are generally:—

1st. That the landlord can depend upon his land being well tilled, the cultivator having an equal interest with him in doing so.

2ndly. That the *Contadino* requires no further capital than the manual labour he and his family can bring to bear.

The disadvantages are:—

1st. That farms are often either over- or under-handed. In the first case, the Contadino and his family daily consume a certain proportion of the landlord's share of the produce, especially of the minor crops, which it is impossible to prevent. In the second place, the farm is not sufficiently cultivated, the farmer shirking, as much as possible, any payment for extra labour.

2ndly. The land is bound to suffer, as both parties try to get as much out of it as they can, and put as little as possible into it; the landlord not caring to sink capital when another is to share half profits, or the Contadino to spend more than the required quantity of care and labour for the same reason.

This will account in a great measure for the slow progress that is made in getting rid of vicious practices, and adopting a better mode of cultivation, in spite of the liberal efforts made by the Government to encourage the development of the agricultural wealth of the country.

There is an appearance of neatness and cleanliness, as well as contentment, among the Tuscan peasantry, which is extremely pleasing, and which may be mistaken for a state of independent circumstances. But although the system works well as regards their physical wants, it is attended with the great drawback of a stationary, and at the same time precarious, position. It is a rare thing for a Contadino ever to rise above the situation in which he was born, and which his family before him have occupied for generations.

Among the productions of importance that of silk is increasing; the quantity produced annually at present exceeds 260,000 lbs., and might be greatly augmented. Oil is an article of great importance, and is increasing also in quantity by the extension of the cultivation of the olive.

§ 3. Manufactures.

The manufactures of Tuscany have never been either restricted or protected by legislation. In this respect, as in everything connected with the liberty of commerce, Tuscany has been the first country to take the lead in that system which has immortalised the name of Sir Robert Peel. Except so far as the usual handicrafts in towns and villages have been called by necessity into operation, the people look to agriculture chiefly for their support: those who are employed in straw-plait-making, and in the spinning and weaving of such woollens, linens, and silks as are made in the country, are generally found at work in their own habitations.

Notwithstanding the predilection of the Tuscan people for agriculture, the following branches of manufacture employ a considerable proportion of the population of towns:—

Straw Plaiting and Straw Hats.—This important branch of industry, celebrated for its beautiful productions, has long formed an extensive and profitable article of export, especially to England and the United States. Besides their general use in the country itself, the value of hats and plaiting exported has averaged £250,000 per annum. This branch of manufacture is exercised not only in the towns and villages, but in the country districts. The straw used for plaiting differs in character from ordinary straw. The seed is sown in the month of March, and hence the plant is locally known as *marzuolo.* Preparing the straw in bundles of different degrees of fineness, plaiting, cleansing, and making up the plait for use or exportation, afford employment to the female population—moderately paid, it is true; but at the same time, in a much cheaper country, higher wages are earned than are paid for the same work in London, Dunstable, and other places in England. Florence, Prato, Pistoja, Pisa, Leghorn, are the principal centres of the straw manufactories. At Prato alone, an English house gives employment, all the year round, to some thousands of persons. The young females or Contadine can only earn between 20 and 30 centimes per day. The manufacture of hats is carried on not only in Tuscany, but also at Vicenza and Bologna.

Silk Manufactures.—There are none in Florence, and no silk-looms anywhere in Tuscany. A silk-throwing establishment exists at Pescia, but all the produce goes to Lyons.

Woollen Manufactures.—These are chiefly of a coarse description; the woollen caps called *beretti*, and the military caps, *calabassi*, worn by the Turks, are manufactured extensively for the Levant market. The value exported, of both, is estimated at nearly £75,000 sterling. In Prato and its neighbourhood there are above thirty manufactories of coarse woollen cloths and Turkish caps.

Linens and Hemp Tissues are manufactured chiefly in the country districts, and almost exclusively for domestic use.

Cotton Manufactures.—There are few cotton manufactories in Tuscany, the country deriving its supplies from England and France.

Paper-making and Printing.—Both these are extending: there are about fifty mills, large and small, of the first. Paper is manufactured in large quantities and for exportation about Pescia and San Marcello.

Alabaster and Marble.—There are a great number of alabaster works at Volterra, where more than one-fourth of the population are employed on them, and there are marble and sculpture works in Florence and other places.

Porcelain.—The establishment of the Marchese Ginori, near Florence, produces excellent ornamental china, little inferior to the productions of Sèvres as works of art. For domestic purposes, the strong artistic majolica war

manufactured by the Signori Cantagalli has acquired a well-deserved reputation.

Tanneries and Works of Leather.—There are several tanneries, but they tan little more than the leather used in the country.

Hardware and Works of Metal.—The cutlery, iron, and other metal works are moderately good. The best cutlery is made at Pistoja. A considerable quantity of iron is manufactured at the Government foundry of Follonica from the Elba ores, and exported to the Roman, Sardinian, and Neapolitan states. Of late years the copper mines of Tuscany have proved very productive, especially those of La Cava, near Monte Catini, in the valley of the Cecina; the produce of which finds a ready sale in Tuscany and the neighbouring states for the manufacture of articles for domestic purposes. A large quantity of very rich copper ore from these and other Tuscan mines is now exported to England.

§ 4. Wines.

The bulk of the Tuscan wines are red, and dry in flavour; the better qualities go by the name of *Chianti;* the inferior are called *Vino del Paese, i.e.* ordinary local wine. In addition to these may be reckoned a sweet red wine called *Aleatico,* made from a grape of that name, and which also takes the name of *Montepulciano,* where it is supposed to be grown in the greatest perfection; a white wine, generally known as *Vino Brusco;* and a variety of sweet wines, made from half-dried grapes, called *Vino Santo.* There are also many varieties of local wines, chiefly red, best known in their own district, but none of these bear any proportion to the great mass of red wine which is the staple produce of Tuscany.

The Val di Chiana, which gives the general name of *Chianti* to the Tuscan wines of the first class; the district about Pontassieve at the upper end of the Val d'Arno, together with the Sieve valley; and the district at the base, and around the Albano hills at the other extremity of the valley,—are the regions best known for the superior quality of the wine they produce. The steadily increasing demand for these wines in the rest of Italy, as well as in foreign countries, has given the required stimulus in encouraging the Tuscan wine-growers gradually to abandon many of their old and faulty customs, both in the cultivation of the vine and the making of the wine, which have been in practice since time immemorial.

These may be thus summarised. No care is taken in the selection of the varieties of vines, or in the proportion per cent. they ought to bear to each other; as many as from 20 to 30 different varieties, some of them worse than worthless, may be found on the same farm. No real care is bestowed upon their cultivation, the vines being left to take their chance, and often sacrificed to other crops, even where wine is the most profitable produce of the soil. The picking of the grapes before they are properly ripe is almost the rule in the plains, where the grapes ripen more slowly and irregularly than on the hill-sides. No attempt is made in separating the bad grapes from the good; there is great want of cleanliness in the *Cantina* where the fermentation takes place, which is often used as a receptacle for all sorts of rubbish; and lastly, but worst of all, the system prevails of only partly crushing the grapes at the time they are put into the vat, and then treading the pulp for about 10 minutes morning and evening during the space of about 12 days. Owing to this practice, fresh and unfermented juice is daily being added to the must already in process of fermentation, and the result is an imperfectly fermented liquor, which is probably one of the leading causes why Italian wine so often will not keep.

Tuscan wines ripen very rapidly. Wine just a year old is fit and pleasant to drink, and ranks in Tuscany as an old wine, nor do the ordinary good table

wines appear to improve in any marked degree after 18 months; and in consequence there is a general impression, especially in foreign countries, that, owing to their natural character, they will not keep. This in the opinion of the most intelligent viticulturists is not the case, and they point to the better class of wines, that have been more carefully made for private consumption, and which have remained sound for long periods. In addition to careless manufacture, and the usual tricks practised in the wine trade, the confidence of foreign consumers in Italian wine-dealing is at the lowest point, owing to the absolute want of honesty which Tuscans exhibit in continually supplying their customers with an article inferior to the sample furnished. This is carried on to such an extent amongst themselves that it will take a long time before a system of fair dealing is likely to take root. Great efforts are being made by the authorities, and those who are anxious to promote the true interests of the country, to open their eyes to the folly and dishonesty of the practice.

Finally, the disinclination to break through old customs and traditions is a marked feature in the Tuscan character. It exists strongly with the landowners, and amongst the *Contadini* it amounts to a passion. Owing to defective cellarage and other causes their interests lie wholly in the production of quantity at the expense of quality; and time will be required, and a new system will have to be generally adopted in this respect, before justice will be done to the natural merits of Tuscan wine.

ROUTES.

ROUTE 1.

BOLOGNA TO FLORENCE, BY PISTOIA AND PRATO. 83 m. RAIL.

The express trains pass the fine scenery of the Apennines in the dark.

Bologna is described in Rte. 31, *Handbook for North Italy*; and in Rte. 36 of the same Handbook will be found the first part of this route as far as

46 m. **Pracchia** Stat. (2025 ft.), on the summit-level of the line. Diligence to San Marcello (Rte. 4).

The Apennines are now pierced by a tunnel 1¾ m. long. (6 min.), beyond which, at *Corbezzi*, Pistoia is seen on the l., in the plain below. Magnificent views are enjoyed, and two fine viaducts crossed, on the descent to

62 m. **Pistoia** Junct. Stat. Buffet. Rly. to Lucca and Pisa (Rte. 3).

PISTOIA (13,500) is an ancient city surrounded by well-preserved walls, on which the Medici arms are conspicuously seen. The streets are all thoroughly Tuscan, and generally retain their primitive aspect. A considerable portion of the space within the walls is occupied by gardens.

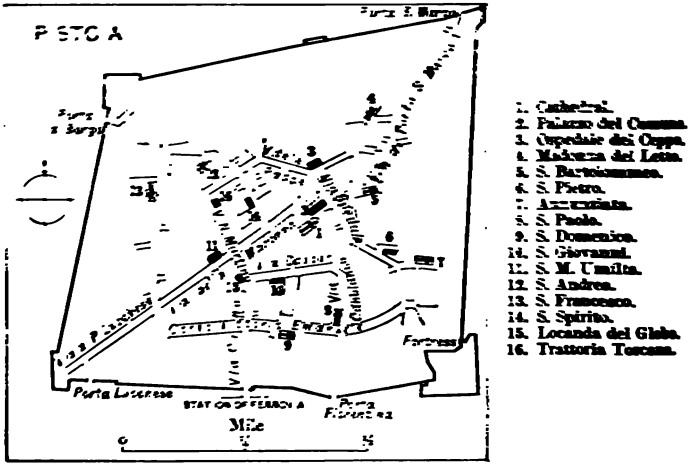
There are few towns of its size in Italy which offer more objects of interest. They may be conveniently visited in the following topographical order, starting from the Rly. stat.:—*Chs.* of *S. Domenico*, **S. Giovanni Evangelista*, *S. Paolo*, *S. Pier Maggiore*, **S. Bartolommeo*, **Ospedale del Ceppo*; *Palazzo* **Pretorio* and P. del Comune; **Cathedral*, **Baptistery*, *Chs. of Santo Spirito*, **S. Andrea*, *S. Francesco*, *S. Maria dell' Umiltà*.

The ***Palazzo Pretorio**, in the Piazza del Duomo, formerly the residence of the Podestà, existed from the early

part of the [illegible] [illegible] much of the present [illegible] dates from between 1347 and 1377; it is a good specimen of Italian Gothic applied to domestic purposes, and is curiously ornamented with ancient crests and municipal arms. In the middle ground, according to the inscription, in 1377, is the judgment-seat, behind a large stone table, from which sentences of the Court of the Podesta were pronounced. On the wall behind, and above the seats of the judges, are the following verses:—

"Ne [illegible] nil, nimis, punit, conservat, [illegible]
Sapientia, [illegible], [illegible], [illegible], [illegible], [illegible]."

The walls of the court are covered with painted armorial bearings of the different Mayors and Commissaries who governed Pistoja in the name of the Florentines. They were restored in 1844.



The **Palazzo del Comune**, on the opposite side of the Piazza, is also a fine specimen of the Italian-Gothic (1294–1385). The brazen head on the façade, over which two keys are suspended, is supposed to be that of Filippo Tedici, who in 1322 betrayed Pistoja to Castruccio degli Antelminelli, the Lord of Lucca. Tedici was allowed to keep his head upon his shoulders, but after his death several of these memorials were put up on different public buildings as tokens of his ignominy; and it is also said that the keys are those of the prisons, and betoken the release of all the debtors and other prisoners by the alms and intercession of the bishop, Andrea Franchi, in 1399. This palace, partly occupied by municipal offices, is a wilderness of great halls, dusty chambers and corridors. In the centre of the building is a court, with good pointed windows, partly blocked up; and on the stairs are various architectural fragments. The large hall (custodi 25 c.) contains some worthless frescoes, a finely carved row of seats, good ceiling, and two beautiful angels in high relief supporting a shield (1444).

On the N. side of the Piazza is a *statue* of Cardinal Fortiguerra, erected in 1863.

The ***DUOMO**, dedicated to S. Jacopo, has been built at various periods. Fire and earthquakes had greatly damaged the fabric, when in the 13th cent. it was enlarged according to the designs of Niccolò Pisano. This porch con-

tains some frescoes by *Balducci* and *Giovanni Cristiani*, now damaged. Over the principal door is a good relief in terra-cotta of the Virgin and Child, surrounded by angels, fruit, and flowers, by *Andrea della Robbia*, with coffered vaulting in the same style above it.

The interior was modernised and ornamented in wretched taste in 1839. Massive columns with Corinthian capitals, and here and there a moulding or a doorway which has escaped, bear the stamp of the 11th cent., or perhaps of an earlier age. The tribune was erected in 1599. The whole of the roof is of 1657. Paintings and sculptures are in great variety. Amongst many others, the following may be noticed: behind the high altar—*Bronzino*, the Resurrection, one of his largest pictures. In the *Cappella del Sacramento* is a very ancient Madonna in fresco, now covered with glass.—**Lorenzo di Credi*, Virgin and Child, with St. John and St. Zeno; the male characters have the nervous, uneasy expression acquired from his master Verrochio.—In the same chapel on the l. of the choir is a slab tomb of Bishop Donato de' Medici (d. 1474), and, on the wall above, his bust in relief; a good work by *A. Rossellino*. At the foot is the slab which covers his remains, with the Medici arms in mosaic. — Tomb of Cardinal Fortiguerra, begun in 1462, and sarcophagus by *Verrochio;* the bust, angels, and Christ, with the figure of Charity, &c., of inferior workmanship, by *Lorenzetto*. — The Baptismal **Font* is by *Andrea Ferrucci da Fiesole*, covered with sculptures, whilst the ornamental work in which it is set is in the finest Cinque-cento style.

On the rt. of the W. door is the interesting *monument of *Cino da Pistoja* (d. 1336), a professor of law and poet, erected by *Cellino di Nese*, from the designs of *Goro da Siena*. He is represented sitting in his chair, lecturing to nine students, disposed at their desks. At the end is a female figure, supposed to be *Selvaggia Vergiolesi*, celebrated by Cino in his poetry. The student who is reading at the table is said to be Baldus, the learned commentator on civil law: another, idle, is intended for Petrarch: both are said to have been Cino's pupils. Above is an elegant Gothic canopy, supported by twisted pillars, beneath which is Cino again lecturing, represented as much larger than his pupils. The female figure is again repeated, but in the garb of a Roman matron; and is probably an allegorical type of the Roman law. Between the central and rt. hand door is the monument of Bp. Atto.

The sumptuous ***Altar of St. James** was removed in 1786 from the choir to the chapel (*Cappella di San Jacopo*) on the rt. of the high altar. Composed of silver, chasing, niello, enamel, and sculpture, its execution occupied artists from 1314 to 1466. Of this altar the central compartment was, after several years of labour, finished by *Andrea di Puccio di Ognibene;* it contains figures of the prophets and apostles, richly enamelled and coloured, and fifteen Gospel and apocryphal histories; the ornaments are in fine and florid Gothic. Another portion, the lateral compartment on the rt., is probably by *Maestro Pietro di San Lionardo* of Florence, between 1355 and 1364. These are histories from the Old Testament. The bosses are enamelled with rich colours also, and in an elaborate style. The third portion, on the l., is by *Lionardo di Ser Giovanni*, a scholar of Orcagna, finished between 1366 and 1371, and represents events of the life of St. James; the last tablet the translation of his relics to Compostella. The shrine of St. Otho and the several statues are partly by *Pietro di Arrigo*, a German settled at Pistoja between 1387 and 1390; partly by *Brunelleschi*, whose bust of one of the prophets is of great beauty; and the last figures, Angels and Saints, with Tabernacles, are the production of *Nofri di Buto*, a Florentine, and *Atto di Pietro Braccini* of Pistoja, who worked till 1398. Fee for removing the frontal, 50 c. The light is nearly always bad. The sacristy contains several curious specimens of ancient goldsmiths' work.

Here is deposited an ancient sepulchral urn of Roman workmanship, which for many centuries held the bones of St. Felix. The semi-crypt under the chancel has been modernized.

The ***Campanile** was originally a *donjon* tower, and connected with some of the old municipal buildings. It was then called the *Torre del Podestà;* and many armorial shields are yet seen upon the walls. *Giovanni Pisano* adapted it to its present purpose, adding three tiers of archers, filled up above the line of the capitals with black and white mosaic, and a lofty pyramidal spire.

The octagonal ***Baptistery** opposite the cathedral is supposed to have been built by *Andrea Pisano* about 1337. The exterior is in the Italian-Gothic style; it was completed some years later by *Cellino di Nese*, and has been completely restored. It is of black and white marble in alternate layers. Several sculptures of the Pisan school are over the doorways, including the Virgin and Child, St. John the Baptist, 4 small reliefs of subjects from the New Testament, one of which represents Christ before Pilate, etc. On the l. of the entrance is a very handsome *pulpit*, fronting the Piazza. The large square *font* in the centre is older than the present building, probably of 1256, and by *Bointadoso*.

The ancient palace of the bishops is now used for other purposes, but its Gothic outline remains nearly unaltered. The shields of the prelates continue to adorn the exterior.

Among the churches, the most interesting is that of

***Sant' Andrea**, supposed to have been the original cathedral. The architrave of the principal portal, of curious sculpture, represents the Adoration of the Magi. It is the work of *Gruamonte*, and his brother *Adeodato*, as appears from the inscription, "*Fecit* hoc opus Gruamons magister bon[us] et Adod frater ejus." On one of the columns is seen a mask in black marble, supposed to be another of the several heads of Tedici, stuck up in different parts of the city after his treason. The ***pulpit** is by *Giovanni Pisano* (1298–1301), a close copy, in the general plan, of that executed by his father at Pisa. It is of an hexagonal form, having reliefs on five of its sides. The subjects are, the Nativity, the Wise Men's Offering, the Massacre of the Innocents (perhaps the artist's masterpiece), the Crucifixion, and the Last Judgment. At the corners are figures of Aaron, David, Jeremiah, the Evangelistic symbols, 3 writers of Epistles, and Angels blowing trumpets. From the 4th group the eagle of St. John has been removed, having probably supported the preacher's desk above. The five compartments include 148 figures, and the whole is in good preservation. Sibyls stand on capitals below, and in the spandrels of the trefoil arches are figures of prophets. 7 columns of red marble support it, 3 of which rest on bases, the central one upon two eagles and a winged lion, and the others upon a lioness with her cubs, a lion tearing a horse, and a crouching human figure.

San Bartolommeo in Pantano, is the Lombard style, with 5 rude Corinthian arches in front. *Rodolphinus*, the architect, has inscribed his name, with the date 1167, upon the façade. On the architrave over the principal doorway is sculptured our Lord sending forth the Apostles to convert mankind. The *pulpit is by *Guido da Como* (1250), "and is very archaic in manner, though quaint and interesting. It is supported by a figure with its hands on its knees, in a skull-cap: and by two beasts, one a lioness suckling her cub, the other a lion standing over a winged dragon, who bites his lip—a frequent incident occurring at Parma, Lucca, and in other Romanesque buildings."—*R.* It is of an oblong shape, and was converted from an organ loft into a pulpit in 1599.

San Domenico, of brick, completed in 1380, and containing several valuable objects of art.—Tomb of *Filippo Lazzari*, a celebrated jurist, who died in 1412, but whose monument was not raised till 1464. It is the work of *Bernardo Rossellini*. The usual bas-reliefs represent the master teaching; the recumbent statue has simplicity and elegance.—Tomb of Frà Pancrazio, a Dominican monk, raised by the people of Pistoja in 1457. There are several monuments of the Rospigliosi family, originally from Pistoja, in their chapel in the rt. transept. The best pictures are:—2nd altar rt., *Frà Paolino*, a large fresco of the Virgin and Child, enclosed in a worthless painting; rt. transept, *Jacopo da Empoli*, Miracle of St. Carlo Borromeo; in the Choir, *Rid. Ghirlandajo*, St. Sebastian, with St. Jerome and a bishop; beside it, a Virgin and Child, with SS. Catherine, Magdalen, Lucia, Cecilia, Dominic, and Thomas Aquinas, by *Fra Paolino*.

San Francesco al Prato (1294–1340), front completed in 1717. In the chapter-house and sacristy are some frescoes, attributed to *Puccio Capanna*. The chapels parallel with the choir are covered with scenes from the life of St. Francis, St. Augustine, and other Saints, all much damaged. Before the high altar is the handsome slab tombstone of *Magister* Thomas de Weston, an Englishman, *Doctor legum, qui obiit anno* 1408.

***San Giovanni Evangelista**, called also, from its ancient situation, *S. Giov. fuor Civatas*, a Lombard building, with circular arches tier above tier. Some suppose that the architect was *Gruamons*, or *Gruamonte* (1166), who has inscribed his name in the architrave of the side door, upon which is a bas-relief of the Last Supper. The **pulpit* is of the close of the 13th cent. The sculptures are beautifully designed and carefully worked. They represent, besides a profusion of other decorations and imagery, six scriptural subjects in relief, from the Annunciation to the death of the Virgin. One of the finest is a Deposition from the Cross. Close by, a dignified Annunciation, in white terra-cotta, by *Frà Paolino*. In the sacristy, an Ancona of the Virgin and Child, with SS. James, Matthew, Peter, and John Baptist. The beautiful, but much damaged, basin for holy water is by Giovanni da Pisa. It is supported by the theological virtues, Temperance, Prudence, and Justice.

Santa Maria delle Grazie, completed from the designs of *Vitoni*, in 1535, in the style of the Renaissance. Amongst the paintings are, the Virgin, St. Catherine, and St. Jerome, by *Frà Paolino*; and another Virgin and Saints, by *Lorenzo di Credi*.

Santa Maria dell' Umiltà; a fine building, begun from the designs and under the direction of *Vitoni*, a pupil of Bramante, in 1509, in the best style of the Renaissance. It is an octagon, and of the Corinthian order. The cupola, conspicuous in all views of Pistoia, is by Vasari. The **atrium* of the church is fine; its walls are covered with indifferent frescoes.

San Paolo.—This beautiful ch. has undergone a thorough repair, and the front, built about 1136, with later additions, is singular and striking. It is of Verde di Prato (dark green serpentine) and of a grey limestone; it has lofty circular arches, with a beautiful Gothic range above. The great portal is supposed to have been designed by *Giovanni Pisano*; it shows a marked adaptation of Roman ornaments, and bears the date of 1323. Above the highly-ornamented entrance is a statue of St. Paul, bearing the inscription of Magr. Jacobeus, 1302 (*Jacopo di Matteo da Pistoja*), with an angel on each side. Below are four pointed arches, in each of which is a sarcophagus, charged with a cross between armorial shields, all of one pattern, a monumental decoration characteristic of mediæval Tuscany. The painting in the l. transept, a

Virgin and Child, with Agnes, Catherine, Magdalen, and 8 other saints, is by *Frà Paolino.*

San Pier Maggiore: much altered. The front, which has suffered least, is in the style of the Pisani. The curious architrave of the principal door, supposed to be by *Maestro Buono*, represents Christ delivering the keys to St. Peter, with sundry Saints and Apostles. In the l. transept is a fine Virgin and Child, with SS. Sebastian, Gregory, James. John Baptist, and others, by *Ridolfo Ghirlandajo*, much injured by time. In the rt. transept is a Virgin and Child, with SS. Peter, Paul. John Baptist, and a warrior youth, with predella of 12 half-lengths, by *Gerino da Pistoja.*

The ch. of the **Annunziata** has a good painting of the Virgin and Child, with SS. Bartholomew, John Evan., James, and Jude, behind the choir.

San Salvatore; erected, as appears by an inscription on the façade, in 1270, by *Maestro Buono* and *Jacopo Squarcione*, and since partly altered. On either side of the principal doorway are figures of St. Michael the Archangel and King David, as defenders of the Church. According to a very old tradition, Catiline was buried on this spot.

The Jesuit ch. of **Spirito Santo** (1685) is only remarkable for a rich and tasteful altar of 1844, with four fine columns of *verde antico.* E. of it is the desecrated oratory of **San Giuseppe**, with Lombard doorway and apse. The ch. of the **Carmine** has a good painting on the l., the Virgin and Child, with SS. John Baptist, Francis, Nicolas, and another Saint, in the style of *Frà Paolino.*

The **Ospedale del Ceppo** was founded in 1218. The building has been modernised; its chapel has been converted into a ward for the sick, and many of the works of art belonging to the establishment alienated or destroyed. *Its* present pride is the *frieze of coloured earthenware by *Giovanni della Robbia*, assisted by his brothers *Luca* and *Girolamo*, about 1535. It represents the seven works of mercy: clothing the naked; hospitality to the stranger; tending the sick: visiting the prisoner; burying the dead; feeding the hungry; comforting the afflicted. There are also some good groups, surrounded by handsome festoons of flowers and fruits, in circular lunettes under the frieze. by *L. della Robbia;* the Annunciation, Salutation, &c. (1525).

A street to the rt. leads hence to an open space, used as a drilling-ground, in which stands the Ch. of the **Madonna del Letto**, attached to a Hospital, and containing some good pictures. The coffered wooden ceiling is very handsome.

LIBRARIES. — **Biblioteca Fabbroniana**, founded by Cardinal Fabbroni. There are some valuable ecclesiastical manuscripts in it.

Biblioteca Fortiguerra, bequeathed by the cardinal of that name to his native town, contains about 12,000 volumes, chiefly on legal subjects. It has a few MSS.; amongst others, a Homer of the 12th century. It is placed in a large room in the college, and is open to the public daily.

Pistols were first manufactured in *Pistoja la ferrigna.* Great quantities of nails and iron wire are also made here, and there is a manufactory of agricultural implements. There are also two celebrated organ-builders, and some makers of other musical instruments.

About a mile N. of the town is the **Villa Puccini**, with a Casino containing some works of art and productions of modern painters illustrative of Italian history: among the former is a beautiful group of Orphan Children, by Pampaloni, with the touching inscription:—

Furono figli,
A desso non rimane loro che la speranza di Dio.

In one of the halls is preserved the sword of Castruccio, presented to the

late owner, with a patriotic letter, by the celebrated writer Guerazzi.

The owner of these beautiful grounds left them and all his property to support an Orphan Asylum and other charities in his native city.

Leaving Pistoia, the rly. turns E. to

67 m. **Montale-Agliana** Stat., in a fertile district. 2 m. to the l. is the castle of *Monte Murlo*, celebrated in Tuscan history as the scene of the last attempt of the partisans of the expiring republic to upset the power of the Grand-Ducal Medici. In 1537, the republicans, led by Baccio Valori and Filippo Strozzi, were surprised in this stronghold by the grand-ducal forces. The castle, a good specimen of the military architecture of the period (13th century), now belongs to the Count della Gherardesca, the descendant of the ill-fated Count Ugolino.

72 m. **PRATO** Stat. A pleasant town (15,000) surrounded by fine high walls, at the opening of the mountain valley of the Bisenzio into the plain of the Arno. Good *rusks* (cantucci di Prato) are sold at the stat.

The ***Duomo** within and without is inlaid with stripes of black and green serpentine, from the neighbouring quarries on Monteferrato, alternating with greyish limestone. The façade was completed about 1450. At one corner projects the *pulpit, by *Donatello* (1434), from which the *sacra cintola*, the girdle of the Virgin, is exposed to the veneration of the multitude. In the seven compartments he has sculptured beautiful groups of little angels sporting, dancing, and playing on musical instruments. The sharp outlines in the foreground throw shadows, which give a fine and clever effect of perspective. He was paid 25 florins of gold for each compartment. *Michelozzo* assisted at the work. Over the principal doorway is a good specimen by **Luca della Robbia*, the Virgin between St. Stephen and St. Lawrence.

Within, some of the windows of the choir are pointed; these, with the columns and capitals of the E. end, were executed about 1320, when this part of the church was enlarged by *Giov. Pisano*. The rest of the interior, including the columns of serpentine and the arches of the nave, belongs to the original structure of the 12th century. There is a fine painted-glass window. The **Frescoes* of the histories of John the Baptist and St. Stephen, by *Frà Filippo Lippi*, in the choir, are the most valuable of his works. (They have been carefully restored by *Marini*, an artist of Prato. Best light 10 to 12.) "None of his predecessors express attitude and motion so beautifully as he does in his grand and lifelike draperies, several of which (*e.g.* in the lamentation over the body of Stephen) hardly find an equal before the time of Raphael."—*Cic.* On the other side are the Benediction of St. Stephen and his Interment. In the latter are introduced two fine figures—a bishop reading the service, and another figure with a red beretta: one of these is said to be the painter, and another his disciple *Frà Diamante*. The crucifix of bronze, on the high altar, is by *Pietro Tacca*. The chapel of the **Sacra Cintola* (first on the left), separated from the nave by a bronze screen curiously engraved and chiselled, by the Florentine *Bruno di Ser Lapo* (1444), is covered with *frescoes, by *Agnolo Gaddi* (about 1395), representing the expulsion of Joachim from the Temple—the meeting of Joachim and Anna, and the birth of Mary—the presentation in the Temple, and the *marriage of Joseph and Mary; the Annunciation and the Nativity; the Coronation, and below, the death of Mary, her Assumption, and the gift of her girdle to St. Thomas. The legend is, that this relic remained in the East in the care of the Apostle's descendants until the 11th cent., when a merchant of Prato, named Michele, going on a pilgrimage to the Holy Land, became the suitor of the daughter of the priest who possessed the treasure. He obtained the girdle with his bride, sailed

to Pisa, and, reaching Prato, placed the relic in a box beneath his bed, from which he was removed every night by angel-hands and laid on the floor, that he might not rest on a higher level or a better couch than the sacred girdle. At his death he consigned the girdle to a priest, on condition that it should be always kept in his native town. In 1312 an attempt was made to steal it, but the thief was put to death, and the relic placed here for safety in 1395. The subject of this legend is represented to the rt. of the principal entrance. In the lunette is the marriage of Michele, and the transfer of the girdle. In the next lower course, the landing at Pisa and the angels removing Michele from the bed. In the lowest course, the death of Michele and the procession of the relic. In the last lunette, the Saviour in the act of benediction. In the vault of the entrance are the twelve apostles in medallions, in the diagonals the four doctors of the Church and the four Evangelists. The small statue of the Virgin, on the altar, is by *Giov. Pisano.* On removing the whitewash in some other of the chapels, frescoes of the school of Giotto have been discovered. Above the door of the sacristy is the monument of Carlo de' Medici, natural son of Cosimo Pater Patriæ, and dean of this church, by *Vicenzo Danti*, 1566. In the S. transept is a *Virgin and Child, in terra-cotta, by *Benedetto da Majano*, and a marble relief of the Pietà by his brothers *Giuliano* and *Giovanni*, removed from a wayside shrine outside the town. Over the principal door is a fine picture by **Ridolfo Ghirlandajo;* the Madonna floating above her grave, which is filled with roses, reaches her girdle to St. Thomas; at the sides are angels and saints, "his most beautiful work known to me in Italy."—*Cic.*

The circular *pulpit, by *Mino da Fiesole*, assisted in the relief sculptures by *Rossellini*, is in a beautiful *Cinque*-cento style. It rests upon a *curious base of* sphinxes with serpents' *tails.*

The **Campanile**, in the Italian-Gothic style, with 4 remarkably large windows in the upper story, is attributed to *Giov. Pisano.*

The **Ch. of S. Francesco** has a good Lombard front. In the Gothic chapter-house have been rescued from whitewash several frescoes by *Niccolò Gerini* and his pupils, 14th cent.—interesting, but much damaged; amongst which are a large Crucifixion with several saints, and subjects from the life of St. Matthew. Over the door are four saints, and an inscription with the artist's name. The Evangelists are depicted on the vault, and incidents in the life of St. Anthony the Hermit on one of the walls.

The ***Ch. of La Madonna delle Carceri**, begun in 1492, from the designs of *Giuliano da San Gallo*, is in the form of a Greek cross, with a beautiful cupola, beneath which are terra-cotta reliefs of the Evangelists, and an elegant frieze by *Andrea della Robbia.* The handsome high altar is by *Antonio da San Gallo.*

The *Palazzo Pretorio*, formerly *del Popolo*, has been converted into a prison.

The **Palazzo del Comune** opposite contains a good and well-lighted though small collection of paintings brought from suppressed churches. *Filippo Lippi:* Nativity, with SS. Vincent and Dominic; the Virgin, giving her girdle to S. Thomas, with Tobias, and SS. Gregory, Margaret, and Louis. The Virgin is believed to be a portrait of his wife, the nun Lucrezia Buti. *Neri di Bicci:* Virgin and Child, with SS. Roch, Sebastian, Dominic, and Leonard. *Andrea di Giusto:* Virgin and Child, with SS. Francis, Jerome, Anthony of Padua, and Louis. *Giovanni da Milano:* Virgin and Child with Saints. *Luca della Robbia:* Virgin and Child, in white terra-cotta.

At the corner of the Strada di S. Margherita is a beautiful tabernacle, with the Virgin and Child, SS. Catherine, Margaret, Stephen, and Anthony, by Filippino Lippi, 1498.

A good deal of coarse woollen cloth is manufactured at Prato: there are several manufactories of red Turkish caps for the Levant market, for which Prato has long been celebrated; and a large establishment belonging to a London house, for the preparation of straw plait, which is made chiefly in their houses by the peasantry of the surrounding country, of whom 3000 are said to be employed by that firm alone.

4 m. S.E. of Prato lies **Campi**, a flourishing town on the river *Bisenzio*, with a fine old machicolated castle. The *Casa del Comune* is curiously carved with the armorial bearings of the magistrates. The church of *S. Crespi*, of the 12th cent., has heen disfigured by whitewash and alterations.

[The geologist will find much to attract his attention in the vicinity of Prato. 3 m. N.W. of the town is the group of serpentine hills of **Monteferrato**, one of the best localities in Central Italy for the study of this class of eruptive rocks, and of the metamorphism produced by them on the surrounding stratified deposits. The road to Monteferrato passes out of the Bisenzio gate, near the rly. stat. 1 m. beyond this, another on the l. leads to the foot of the principal peak, where the contact of the serpentine limestone and sandstone, the latter converted into red jasper, may be well seen. Crossing to Figline, about a mile further to the N.E., will be seen the diallage rock, in which extensive quarries are opened above the village; and along the base of the hill frequent metamorphisms of the secondary strata into jasper. The diallage rock (*granitone*) is much employed in Tuscany for mill-stones. Higher up the hill are the quarries of serpentine (Verde di Prato), so extensively used in the construction of the mediæval churches of Florence, Pistoja, Pisa, etc. A good carriage-road of 4 m. along the rt. bank of the Bisenzio will bring the tourist back to Prato.]

From Prato the line *continues* S.E. through

78 m. **Sesto** Stat. Near this on the l. is *La Doccia*, a villa of the Marquis Ginori, annexed to which is an extensive china manufactory. (See below, *Excursions* from Florence). The hill above it is Monte Morello, the highest (3000 ft.) in the neighbourhood of Florence.

80 m. **Castello** Stat., near the *Villa della Petraja*, a royal residence with beautiful gardens. (See below, *Excursions* in the neighbourhood of Florence.)

81 m. **Rifredi** Stat., ½ m. N. of which is the interesting little church of *S. Stefano in Pane* (p. 108). Beyond this the Arezzo and Empoli lines fall in, and the rly. enters the city on the N.W. side.

83 m. **Florence** Central Stat. (plan C. 3), with fair *buffet*. *Omnibus* to the principal hotels, 1 fr.; *cab*, 1 fr.; heavy luggage, 50 c., hand luggage, 25 c. for each article. The *Stazione Porta Croce*, on the E. side of the town, is chiefly for goods.

ROUTE 2.

SPEZIA TO PISA. 47 m. RAIL.

7 trains daily in 2 to 3 hrs.

For the first part of this beautiful line of rly., as far as Avenza, see *Handbook of Northern Italy*, Rte. 13.

Before reaching Avenza the view of the valley of Carrara, and of the marble mountains at the base of which it is situated, is peculiarly grand, the mountain being one arid grey mass of rock.

without a trace of vegetation, the surface hollowed into deep angular ravines topped by pointed pinnacles of great grandeur. The quarries are easily distinguished by their white colour on the grey ground of the ravines.

16 m. **Avenza** Junct. Stat. (3260) on the torrent bearing the same name. The *Castle* was built by Castruccio degli Antelminelli about 1322, for the purpose of protecting the dominion which he had conquered in the Lunigiana. It is a grand building, little injured by time, but barbarously mutilated and turned into a factory in 1880. The round towers which flank the fortress are surmounted by machicolations of the boldest character. Avenza is the first town of the ancient duchy of Massa. The small port from which the Carrara marble is shipped is at a short distance on the rt.

Between the mouth of the Magra and Avenza, and on the coast, are the scanty remains of the once celebrated **Luna** or *Luni*, a very ancient Etruscan city, giving its name to the Gulf, now the Gulf of *Spezia*, and to the province of the *Lunigiana*. Lucan makes it the residence of Aruns, the oldest and most venerable of the Etruscan augurs, and attests its Etruscan origin and its desolation in his time:—

> Hæc propter placuit Tuscos de more vetusto
> Acciri vates, quorum qui maximus ævo
> Aruns incoluit desertæ mœnia Lunæ.

Luna has not flourished much since Lucan's days; it became the port of shipment for the marble brought from the adjoining mountains, and especially Carrara, thence known to the modern Romans as *marmo Lunense*. In 1016 the Emir Musa plundered it and carried away its inhabitants into captivity. From this period Luna fell into decay, though it continued to be the seat of the bishop until the see was translated, in 1465, to Sarzana; it is now wholly deserted. The remains of the Roman age above ground are: an amphitheatre, a theatre, and a tower, possibly of a lighthouse, which may be traced with distinctness, and fragments of some other edifices. Excavations, however, have produced rather an abundant harvest of bronzes and inscriptions; there are some remains, also, of the old cathedral.

[*Branch Rly.*, 3 m. N.E. to

CARRARA (12,000), standing in a narrow valley between five mountains, from which descend the three valleys of Ravaccione, Fantiscritti, and La Colonnata, wherein the principal quarries are opened. The position of the marble quarries is not inaptly described by *Dickens*:—"There are four or five great glens running up into a range of lofty hills, until they can run no longer, and are stopped by being abruptly strangled by nature."

The town is one continuous *studio* of sculptors, and the profusion of marble gives a cheerful appearance to the city.

In the building called the **Accademia** is a large collection of models and casts from the greatest works in sculpture, ancient and modern; together with some Roman remains found in the quarries. Among these are the so-called *Fanti Scritti*, three small figures of Jupiter, Bacchus, and Hercules, sculptured upon a rock, denominated *fanti* (soldiers) by the peasants; and a votive altar, dedicated by a certain Villicus, a decurion of the slaves employed here in the time of Tiberius.

The collegiate **Ch. of St. Andrea** was built in the 13th and has some good sculptures of the 15th century. It corresponds in age and style with the Duomo of Monza, and fragments of a similar style occur at Sarzana; but this church is the most perfect of its kind. The only object of interest in the interior is an early Florentine painting now placed in the nave, and two mediæval statues in the baptistery. The **Madonna delle Grazie** is remarkable for its fine marbles.

The roughly-hewn statue on the *fountain* of the Piazza is said to have

been sculptured by Michel Angelo when residing here.

The excursion to the **Marble Quarries** from Carrara (3 hrs.) may be accomlished in a rough carriage of the country, or on foot. Boy to show the way, 2 frs. There are nearly 450 quarries in full work, of which not more than seven or eight furnish the statuary marble. Working hours, 5 A.M. to 2 P.M. There is a steep ascent to *Torano*, in the valley of *Ravaccione;* the summit commands a noble view—on the one side Massa and the Mediterranean, on the other, the ravines of the mountains in which the quarries are situated. The path lies by the side of the *Torano* torrent; and after traversing the fine gorge, partly artificial, between the *Monte Crestola* and the *Poggio Silvestro*, we reach the quarries of *Crestola* and *Cavetta*, which supply a marble of very delicate grain. The largest blocks are quarried further on under *Monte Sagro;* this last is the *Ravaccione* marble. This portion of the quarry district is most picturesque; but another, to which the road by the side of the *Bedizzano* leads, is interesting on account of the curious vestiges of the ancient workings. All around are lying pilasters, columns, and architraves, blocked out, but unfinished. The most celebrated marbles now come from the quarries called Riccanaglia, Colonnata, Piastrone, and Muglia. Albissima furnished the marble employed by Michel Angelo in the immense works entrusted to him by Julius II. and Leo X. The quarry is still worked, and yields fine statuary marble.

Extensive works for sawing the marble with machinery have been set up by an English firm. The number of persons employed in the marble-works is nearly 5000, and the quantity extracted annually about 100,000 tons, value about £350,000.

The **Monte Sagro** (Rte. 3) may be ascended from Carrara without difficulty by the valley of the *Fantiscritti* to (5 m.) *Colonnata*, which may be reached on horseback (3 fr.), and thence by the Zappalone valley.

The carriage-road from Carrara to (5 m.) Massa ascends rapidly through oak woods until it reaches the point called *La Foce*. During the whole ascent the views of Carrara and of its amphitheatre of hills, with the white patches indicating the marble quarries, are very fine. Looking in an opposite direction, the view embraces the valley of Massa, the castle of Montignoso, and the extensive plain reaching to the shores of the Mediterranean. Before entering Massa the Frigodo torrent is crossed by a handsome bridge of white marble, erected by the Archduchess Maria Beatrice, the last of its sovereigns. The rly. stat. (see below) lies a mile further S.]

Leaving Avenza Stat., the rly. crosses a rich plain, and reaches

20 m. **Massa** Stat., called MASSA DUCALE, to distinguish it from the numerous other places of the same name. The views of this little city (20,000) are remarkably picturesque. An old castle extends along a noble rocky ridge, a stream flows below, vines are trained over trellises, and oranges flourish. Here also are extensive marble quarries, resembling those of Carrara.

The *Palace* of the Princes of Massa is the principal building in the city. During the French occupation Massa and Carrara were placed under the Baciocchi. The Princess Elisa Baciocchi-Bonaparte chose the palace as her summer residence, and, in order to make it more to her taste, she ordered the cathedral, which stood in the Piazza in front of the palace, now planted with orange-trees, to be demolished, and in the course of a few weeks the fabric was entirely razed to the ground. The present *Duomo* is a plain building of the 17th cent., with a curious ancient doorway,—an arch supported by twisted columns,—a portion of one of the portals of the demolished cathedral.

The *Monte Sagro* (Rte. 3) may be ascended from Massa by way of (6 m.) *Forno*, which may be reached in a

light carriage (5 frs.), and the *Monte Tambura* by way of *Gronda*, to which a carriage from the Stat. at Massa may be had for 10 frs. (2 hrs.); but the road following the Frigido stream is so deeply cut into ruts in the transport of enormous blocks of marble, that it is better to go on foot (2½ hrs.).

From Gronda the mule-path, constructed at great expense by Vandelli in the 18th cent., leads in 3–4 hrs. through fine scenery to the *pass of the Tambura*, whence the summit of the Tambura (6200 ft.) may be reached without difficulty. From the pass the mule-path continues to *Vagli Sopra* (1 hr.), and on to *Vagli Sotto* (20 min.), whence road to Castelnuovo. The *Monte Vestito* may be reached from the Tambura in 2 hrs., and the descent made to *Arni* in 1½ hr., or to Gronda in 1½ hr. by the steep and dangerous path that passes through Renara. The reverse way will take the following time:—Gronda to *Renara* 20 min.; to the top of *Monte Vestito* 2 hrs. From Monte Vestito the summit of the *Monte Altissimo* (5300 ft., very fine view) may be reached in 2½ hrs., and thence the descent made by the caves of *Falcovaia* and the pass of *Cipollajo* to *Serravezza* in 5 hrs., or to *Levigliani* in 4 hrs., in order to ascend the *Pania della Croce* (see below). The ascent of the Altissimo from *Arni* will take 3 hrs. The *Val d' Arni* on the E. side of Monte Vestito is shut in by high mountains, and is very woody and picturesque. A road has been constructed to connect it with Castelnuovo, and so make an outlet for the transport of the very fine marble from the quarries here. From *Arni* the ascent of the *Penna di Sumbra* (5900 ft.) may be easily made in 6 hrs., descending to the *Capanne* and *Isola Santa*.

From Massa the railway follows the base of the hills, passing the ruins of the Castle of *Montignoso*, situated upon one of the last spurs of the Apennines towards the plain, which once commanded the road into Tuscany.

25 m. **Serravezza** Stat., celebrated *for its very* beautiful lilac and violet marbles. The village is a summer resort of the Pisans, but there is little accommodation for visitors. From Serravezza a carriage-road runs along the Versiglia stream to (3 m.) *Cansoli*. Thence mule-path to *Levigliani* in 1 hr. From this point the ascent of the *Pania della Croce* (6150 ft.), the *Pietra Pana* of Dante (Inferno, canto 32), and the Rigi of the Apuan Alps, commanding very fine views, particularly seaward, may be made by way of *Mosceta*, reached on foot in 2 hrs., and thence by a steep path to the summit 1½ hr., or from Serravezza the carriage-road (4 m.) may be followed to the *Ponte Stazzemese;* thence a fatiguing path to *Cardoso*, and (3 hrs.) Mosceta. Or from Cardoso the *Monte Forato* may be ascended on the way, but it is more easily taken on the descent from the *Pania della Croce*. From the opposite side the ascent may be made as follows:—

Castelnuovo (Rte. 3) to *Eglio* 1½ hr.; fatiguing ascent to *Foce di S. Antonio* 1½ hr.; rugged path in ½ hr. to the *Col di Panestra*, thence to the *Grottino* in ¾ hr., and in ½ hr. to the *Col di Favilla;* thence by the *Muro del Turco* and the *Pania Ricca* (good guides required) to the summit in 4 hrs.; or from Castelnuovo by *Isola Santa* to the *Col di Favilla* in 6½ hrs. From the Col di Favilla the *Monte Corchia* may be ascended in 2 hrs., visiting on the way the singular cavern called the *Vestaiuola*, discovered in 1841, and descending by the *Capanne di Campanis* to the mule-path of *Cipollajo*, and so by *Crocicchie* and *Campogrina* to *Arni*.

From *Gallicano* (Rte. 4) the *Pania della Croce* may be ascended in 7 hrs. by following the picturesque valley leading S.W. to *Vergemoli*, and thence by the *Alpe di S. Antonio* and the *Col di Favilla* as above; or instead of turning off to Vergemoli the valley may be followed in 2 hrs., from Gallicano to *Forno Volasco*, where there are some old mines. Thence to *Monte Forato* in 2 hrs., and in 1½ hr. to the foot of the *Costa Pulita*, and 1½ hr. to the summit of the Pania della Croce. All these excursions will reward the pe-

destrian in fine weather, but he must be prepared for the roughest accommodation, as there are no regular inns.]

27 m. **PIETRA SANTA** Stat. close to the town (3785), beautifully situated, and surrounded by venerable walls, which extend up the olive-clad declivity to the old castle. In the centre of the city is an interesting group of ecclesiastical buildings. The **Ch. of St. Martin** is called the *Duomo*, although not a cathedral. It was rebuilt in the 13th cent., but many parts are later. The façade is nearly all of the 14th cent., and contains a fine rose-window, which abounds, as well as the doorways, in curious details. The interior is much modernised: the pillars of Serravezza marble are of the 16th cent. The pulpit is by *Stagio Stagi*, an artist of great merit, by whom there are also many sculptures in the choir. The Baptistery contains bronzes by *Donatello*, and sculptures by *Stagi* (1525). The font is an ancient Roman *tazza*, with figures of sea-gods. The St. John, on the cover, and the Baptism in the Jordan, and probably the bronze statue of Noah, are by *Donatello*.

The **Ch. of Sant' Agostino** is 14th-cent. Gothic; the front is rich, but unfinished. The floor is covered with ancient slab-tombs. In the first chapel to the rt. on entering is a good picture, by *Taddeo Zacchia*, of Lucca (1519), and a fine altar by *Stagi*, or his school. The **Campanile**, detached from the Duomo (1380), and the machicolated **Town Hall**, which forms one side of the square, complete the group round the Piazza.

Mines of lead-silver ores and quicksilver have been opened near Pietra Santa, 3 to 6 m. off, to which, including a visit to the quarries of Serravezza and Monte Altissimo, an agreeable excursion may be made by an excellent road. The Baths of Lucca may also be reached by carriage-road (20 m.) from Pietra Santa, avoiding Lucca.

From Pietra Santa the rly. crosses the plain, approaching gradually the sea-coast, before reaching—

33 m. **Viareggio** Stat. (8000); a frequented bathing-place, the sands being the finest on the Italian coast of the Mediterranean. Behind them stretches a long line of pine-woods (*Pineta*), affording delightful shade. 3 m. S. is a villa of the Duchess of Madrid, with pleasant grounds. The locality is healthy, without malaria fever in the hottest months; so much so, that the Italian government has established here an hospital, *Ospizio Marino*, for invalids affected with scrofulous diseases and glandular affections generally.

36 m. **Torre di Lago** Stat., near the marshy flat or Lake of Massaciuccoli.

41 m. **Migliarino** Stat., where the Serchio is crossed. On approaching Pisa, the group of the Baptistery, Cathedral, and Leaning Tower is seen on the l.: the rly., running parallel to the city walls, crosses the Arno below the Torre Guelfa and the lower bridge, to reach

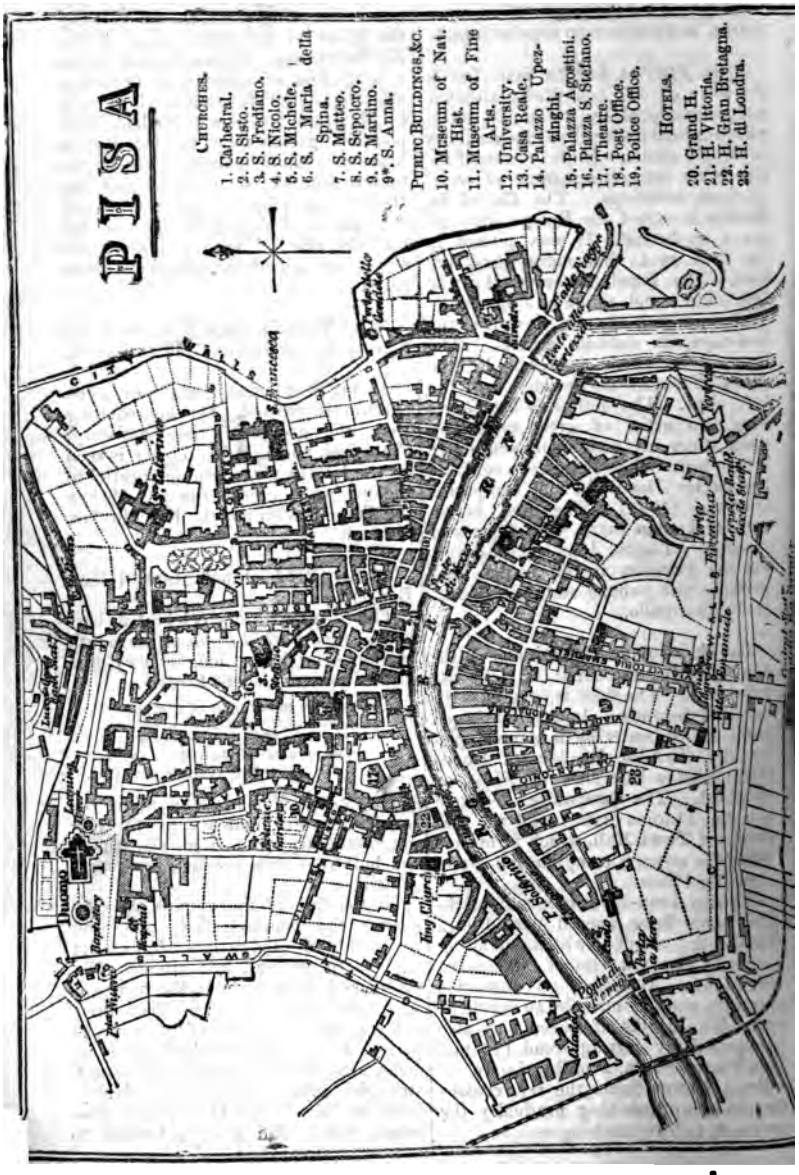
47 m. **PISA** Junct. Stat. (Good *Buffet*).

This city, with its celebrated harbour, called *Porto Pisano*, at the mouth of the Arno, has a long history, and formed part of ancient Etruria.

> From the proud mart of Pisæ,
> Queen of the western waves,
> Where ride Massilia's triremes
> Heavy with fair-haired slaves.
> MACAULAY'S *Horatius*.

Under the Roman domination the importance and opulence of the city are repeatedly alluded to, though of the buildings then erected, few traces remain.

On the fall of the empire the city shared the common fate, and was ravaged by the Barbarians; but on the subsequent revival, her citizens distinguished themselves in the struggle with the Saracens, and Pisa then entered upon a period of great prosperity, being distinguished alike in arms, arts, and law, until the incessant struggles arising out of the rivalry between herself and Genoa and Florence, which had always tended to


PISA
Churches.
1. Cathedral.
2. S. Sisto.
3. S. Frediano.
4. S. Nicolo.
5. S. Michele.
6. S. Maria della Spina.
7. S. Matteo.
8. S. Sepolcro.
9. S. Martino.
9*. S. Anna.
Public Buildings, &c.
10. Museum of Nat. Hist.
11. Museum of Fine Arts.
12. University.
13. Casa Reale.
14. Palazzo Upezinghi.
15. Palazza Agostini.
16. Piazza S. Stefano.
17. Theatre.
18. Post Office.
19. Police Office.
Hotels.
20. Grand H.
21. H. Vittoria.
22. H. Gran Bretagna.
23. H. di Londra.
Duomo
Leaning Tower
Baptistery
Hospital
Lazzaretto
Campo Santo
Palazzo Reale
Palazzo Gerardesca
Palazzo Agostini
Palazzo Upezinghi

weaken her, at last brought her under the power of the last-named city.

The climate of Pisa is less mild, but more equable, than that of the Riviera and some other winter stations. The quantity of rain which annually falls here is considerable, the average being registered at 73 wet days. The climate is admirably suited for consumptive patients, but is bad for those who have any tendency to rheumatism.

Pisa is supplied with perfectly pure water by a magnificent **Aqueduct** constructed in 1613, from the *Valle di Asciano.* It has more than 1000 arches, and is upwards of 4 m. in length.

The *Cathedral, Baptistery, Campanile,* and *Campo Santo,* form as interesting a group of buildings as any four edifices in the world. It has been well observed that they are "fortunate in their solitude and their society." Visitors are much pestered by useless persons offering their services as guides. A small fee is paid to the doorkeepers of the Baptistery, Campanile, and Campo Santo: ½ a franc to each of these will be sufficient, except in the case of a large party.

The **CATHEDRAL** owes its origin to the following events:—In 1063, having engaged to assist the Normans in freeing Sicily from the Saracens, the Pisans attacked Palermo with their fleet, broke the chain which protected the harbour, and returned home with six of the enemy's largest vessels, laden with rich merchandise. Triumphant, enriched, and devout, they resolved to transmit to posterity a memorial of their success in the shape of a new cathedral. In the year 1067 the first stone was laid, and the building was consecrated by Pope Gelasius II. in 1118. The name of the architect, as testified by his epitaph on the front of the building, was Bukestus (Buschetto). Whether he was a Greek or an Italian has been warmly contested.

The plan of the present church is a Latin cross, and it is distinguished for its grand proportions, the costliness of its material (marble within and without), and the richness of its decorations. It consists of a nave with double aisles, transepts, and choir, but scarcely a single stone of the original building consecrated in 1118 is now visible. The interior has been partly rebuilt since the time of the great fire of 15th Oct. 1596, caused by the carelessness of plumbers repairing the roof. The nave has been lengthened nearly one-half, and the original external inscriptions taken from the old building are now built in at the west end (one of them upside down). The front, which has undergone a thorough and judicious restoration, dates from 1250, and is one of the finest examples of the light and elegant style introduced in the 13th cent. The choir and apse, though made of old materials, belong to the same time as the Campanile, which forms part of the same plan. The E. apse is dated A.D. 1202, by an inscription on the *mosaic in the interior, which is itself of a later date, and conceals the old work. On the outer wall of this apse are fragments of the original building. The entire length of the ch. is 311 ft., the width of the nave and aisles 106 ft. 6 in., the length of the transepts 237 ft. 4 in. The latter are among the longest in Europe, and are almost the only transepts in Italy which project to any appreciable extent beyond the aisles. The nave is 41 ft. wide, and has 24 ancient monoliths of red granite and marble, 24 ft. 10 in. high, and 2 ft. 3 in. in diameter. Above the round arches is another order of smaller and more numerous shafts, which form a gallery, anciently appropriated to females. The total number of columns is 68, mostly the spoils of war. The colonnades of the nave and aisles are continued into the transepts—a peculiar treatment. The flat wooden ceiling of the nave and transept, richly coffered and gilded, was put up after the fire; that of the aisles is groined. The height of the nave is 91 ft., that of the transepts about 84 ft., and that of the aisles 35 ft. In the centre are four massive piers, on which rest four large arches, supporting an elliptical

cupola. The pointed arches were introduced after the fire of 1596. The windows, excepting those of the clerestory, are filled with stained glass, partly ancient. Some portions are copied from the subjects in the Campo Santo. The vaulting of the eastern apse is covered with *mosaics on a gold ground. In the centre is a gigantic figure of our Lord; the Virgin and St. John on either side. The Virgin is by *Vincinus* of Pistoia; the rest by *Cimabue* (1302): his "last and greatest work." The exterior of the edifice is surrounded by a wide marble platform with steps, adding greatly to its effect. The extreme width of the western front, measured above the plinth moulding, is 116 ft., and the height from the pavement to the apex of the roof is 112 ft. 3 in. The façade has five stories. The roof of the nave is supported, externally, by a wall decorated with columns, and arches resting on their capitals. The whole of the building is covered with lead. The drum of the cupola is ornamented on the outside with 88 columns connected by arches, over which are pediments in marble, forming a species of crown.

The **bronze doors** deserve special study; they were modelled in 1602 from designs given by *Giovanni Bologna*, and were executed by the best workmen of the time, *Mocchi*, *Francavilla*, *Tacca*, *Mora*, *Susini*, and *Pagani*. The central doors contain in 8 compartments the history of the Virgin; the rt. and l. doors, in 6 each, that of our Lord.

The **Portal** leading into the S. transept, opposite the Leaning Tower, by which strangers usually enter the church, retains the only bronze door which escaped the fire. It has 24 compartments, in which are represented Gospel histories, in the rudest relief, and most primitive taste and workmanship. It is attributed to *Bonanno* (12th cent.), but is probably earlier.

The falling of the roof of the nave *during the* fire damaged or destroyed many of the ancient works of art which the ch. contained. Amongst these was the **Pulpit**, the masterpiece of *Giovanni Pisano*, now being restored. There are fragments of it in the Campo Santo. Near the W. door are the remains of a fresco attributed to *Bernardo Falconi*, curious as showing how the building was adorned before the fire.

The design of the 12 altars in the nave and transepts is attributed to *Michel Angelo;* the execution to *Stagi* of Pietra Santa, by whom also is the **Altar of San Biagio*, in the S. transept. The statue of the saint is by *Tribolo*, who began working here, but soon ran off, being dissatisfied with his pay.

The 4th altar in the S. aisle is that of the Saints *Gamaliel* and *Nicodemus*, whose relics were brought from Jerusalem and presented by the "pio Goffredo" to the Pisans, in grateful acknowledgment of their services. Most delicate and tasteful are the arabesques, and foliage, intermixed with masks and monsters carved by *Stagi*.

In the chapel of the *SS. Sacramento*, in the N. transept, the relief of Adam and Eve is by *Fr. Mosca*. The serpent, according to the rabbinical tradition adopted by the Tuscan artists, has the head of a female. The **ciborio* on the altar is of chased silver, an offering of Cosimo III., and designed by *Foggini*. This altar was twice repurchased by the archbishop during the French occupation, first for 18,000 crowns, and afterwards for 12,000. Over the chapel is a mosaic of the Annunciation, by a pupil of *Cimabue*.

The **Choir** and **Tribune** are the parts which suffered least from the fire, and have a vast variety of ornament. *Ghirlandajo's* frescoes in the choir have been much restored; the groups of angels are good in design.—*Four figures by *Andrea del Sarto*, SS. John, Peter, Catharine, and Margaret, on either side of the archbishop's throne and dean's stall, are in his best style. In front of the Cantorie or music galleries, on each side of the high altar, *four reliefs by Fra. Guglielmo fa-

nelli, a pupil of Niccolò Pisano. The Annunciation and Massacre of the Innocents are much later. The thrones are by *Giov. Batt. Cervellesi* (1536). The **High Altar**, a ponderous but gorgeous pile of rich marbles, was erected in 1774. Above is the *bronze figure of our Lord on the cross, by *Giovanni Bologna*. To the l., behind the altar, is a picture by *Sodoma* of the *Sacrifice of Isaac. Near it, an Entombment, by the same painter. By *Beccafumi* of Siena, whose works are rare out of his native city, is a series of subjects, including Moses breaking the Tables of the Law, the Death of Dathan and Abiram, and the four Evangelists. On one side is a column of porphyry, with a fanciful capital by *Stagi*, surmounted by a porphyry vase, said to have been brought from Jerusalem—flowers, foliage, and angels, exquisitely carved. Opposite is a corresponding one by *Foggini*, with a bronze statue of an angel by *Stoldo Lorenzi* (1570). It is said that the two fluted columns in white marble near the angle of the N. nave and transepts belonged to a temple or palace built by Hadrian, and that the cathedral was erected on its site. The *stalls of the choir, of the richest *intarsiatura*, are attributed to *Giuliano da Majano* and *Sangallo*.

In the S. transept is the rich *chapel of St. Ranieri, the Protector of Pisa, erected from the designs of *Ugolino da Siena*, who has sculptured some of the bas-reliefs. The statues of the Madonna crowned, of our Saviour, and the Almighty, are by *F. Mosca*; the mosaics by *Gaddo Gaddi*. In the urn of serpentine on a pedestal of red granite near the altar, are enclosed the bones of St. Ranieri. In a niche on the right is an ancient statue of Mars, converted into S. Politus; on the l., a statue of S. Ephesus, by *Lorenzi*.

PAINTINGS..—**And. del Sarto*, St. Agnes, on the S.W. pier between the nave and the cupola; on the opposite side a Madonna and Child, by *Pierino del Vaga*, who also painted some graceful *putti* in the S. transept, as experiments in *fresco*. Over an altar below them the Virgin, St. Bartholomew, St. Jerome, and St. Francis. Andrea del Sarto died whilst he was employed upon this picture, which was finished by *Sogliani*. 1st altar rt. *Cristoforo Allori*, the Virgin in Glory, surrounded by female saints; one is a repetition, or nearly so, of his celebrated Judith in the Pitti palace. The *Madonna sotto gli Organi*, kept under the organ near the Canon's sacristy, is the object of much devotion, and cannot be seen without special permission. It is a Byzantine painting, and was venerated at Pisa before the year 1224. The white marble basin for holy water near the entrance has a group of the Virgin and Child, designed by Michel Angelo. In the sacristy is a casket, and a carefully wrought ivory statuette of the Virgin and Child, by *Giov. Pisano*.

The large bronze *lamp suspended at the end of the nave is of fine workmanship. Its oscillation is said to have suggested to Galileo the theory of the pendulum.

Some very beautiful intarsia will be found in the benches round the nave.

The ****Campanile** (leaning tower) overhangs the perpendicular upwards of 13 ft., a peculiarity observable in the Asinelli and Garisenda towers at Bologna, and many others in Italy. There can be little doubt that the defect has arisen from an imperfect foundation, and that the failure exhibited itself before the tower had been carried to one-half of its height; because an endeavour has clearly been made by the builders to bring back the upper part to as vertical a direction as possible. The tower is cylindrical, 53 ft. in diameter at the base, and 179 ft. high; it consists of eight tiers of columns on round arches, forming open external galleries. This very remarkable structure is *the type* of the Pisan style of architecture, being the one the date of which is the most certainly ascertained. It was begun in 1174, in the great time of the transition of the style of architecture everywhere by Bonanno of Pisa and *Wilhelm* of Innsbruck. The work progressed slowly, or was long inter-

rupted, and it was not completed until 1350 by *Tommaso Pisano.* The Pisan arcade with slender shafts or colonnettes was much and justly admired, and spread rapidly over Lombardy and down the Rhine. It is also found in the Campanili of Rome in the 13th century, in the apse of the Church of SS. John and Paul on the Celian, and in most parts of Italy.

There are some ornaments in the basement, in which the arches are solid; mosaics, and a few sculptures of the 14th cent. An inscription put up on the occasion of the first meeting of the Italian savans at Pisa in 1839, commemorates the experiments made here by *Galileo* on the fall of bodies, the origin of the Newtonian theory of gravitation.

The ascent of the Campanile is by 294 steps, and is very easy. Less than three persons are not permitted to ascend at one time—a precaution against suicide or accident. On the summit are seven bells, so arranged that the heavier metal is on the side where its weight counteracts the leaning of the building. These bells, of which the largest weighs upwards of 6 tons, are remarkably sonorous and harmonious. The best toned is called the *Pasquareccia;* it was this bell which was tolled when criminals were taken to execution. It was cast in 1262, and is ornamented with a figure of the Virgin, and the devices of Pisa. The bell-founders of this city enjoyed great reputation. The **view* from the summit of the campanile is fine. The city and the surrounding plain are seen in their full extent,—the Mediterranean, Leghorn with its lighthouse and shipping, the hill of Monte Nero beyond it, the island of Gorgona in the distant horizon, and, in fine weather, even that of Corsica. In other directions, the fine hills which shut out Pisa from Lucca, the baths of San Giuliano, the Certosa, and the rugged peaks of the Alpi Apuani.

The **Baptistery is one of the most pure, refined, and perfect buildings in *Italy. Diotisalvi* commenced it in *1153,* but the lower story only belongs to the 12th century. The character of the building, as a whole, is that of the 14th. On one of the pilasters on the N. side is an inscription, stating that it was founded in 1153; and on the S. side another, indicating that the work was resumed in 1278. It is 99 ft. in diameter within the walls, which are 8 ft. 6 in. thick. The covering is a double brick dome, the inner one conical, the outer hemispherical. Its upper extremity forms a polygon, having 12 marble ribs on the exterior, covered by a small cupola. The outer vault terminates above, at the base of the small cupola, which stands like a lantern over the aperture. From the pavement the height of the cupola is 102 ft. The principal entrance, facing the E. and the Duomo, is by a decorated doorway, from the sill of which the general pavement is sunk three steps round the building, the space between the steps and the wall having been provided for the accommodation of the persons assembled to view the ceremony of baptism. A corridor is continued round its inner circumference, being formed by 8 columns of Sardinian marble with varied capitals, and 4 piers, whose arches support an upper gallery; above these are 12 piers of white and black marble, bearing the arches which support the dome. The exterior exhibits a singular though most effective mixture of Lombard and Gothic work; for while the large arcade which surrounds the basement, the beautiful colonnade of smaller shafts above it, and the clerestory windows, are all round-headed; each window, as well as each pair of arches in the colonnade below it, is enclosed within a crocketed gable—the gables themselves, in the latter case, being separated by crocketed pinnacles. Crockets also relieve the outline of the vertical ribs of the dome, and trefoil-headed lights have been introduced into the upper windows. The total height is about 190 ft. The cupola is covered, one half with lead and the other half with tiles; the latter being used on the sea side to prevent corrosion.

The sculptures of the *E. doorway represent the martyrdom of St. John the Baptist, with various Scripture scenes, interspersed with wonderfully delicate ornamentation; the larger figures by *Bonamico* (1180). Within, the pavement before the altar is in mosaic and *opus Alexandrinum*. Other parts of the pavement are formed by slab-tombs, with figures in relief, of the 14th and 15th centuries. In the centre of the building is the octagonal *font*, about 14 ft. in diameter. At the alternate sides are 4 small conical basins, which are supposed to have been used when baptism by immersion was practised. The ornamental rosettes carved in the marble, and surrounded with mosaic-work, as well as the altar and the enclosure around, are probably by *Tino di Camaino* (1315).

The great ornament of the building is the ***pulpit** (*pergamo*), by *Niccolò Pisano*. This work, erected in 1260, was so much prized, that it was placed under the special guardianship of the law; and during holy week the *Podestà* was bound to send one of his officers, with a proper guard, to preserve it from injury. Hexagonal in form, it rests upon 7 pillars, of various materials: five are of granite, each of different kinds—one of broccatello, and one of Pisan marble. These columns stand alternately on the ground and upon crouching lions, and the central pillar upon crouching human figures, griffins, and lions. The arches are circular, but in each is a Gothic trefoil; figures are placed in the spandrels of the arches, and the mouldings are, with slight variations, taken from Roman architecture. The reliefs upon the sides are:—1. The Nativity. 2. *Adoration of the Magi. 3. Presentation in the Temple, or Circumcision. 4. Crucifixion. 5. Last Judgment; a very extraordinary production. Underneath are the lines recording the date and the name of the artist. The sixth side is occupied by the doorway. There are two marble reading-desks (*ambones*), one for the Gospel, another lower down for the Epistle. The first, projecting from the side of the pulpit, is in the shape of a book, and supported by an eagle; the second, rising from the staircase, rests upon a bracket column of broccatello; the seats round the font, in handsome modern intarsia-work, were executed by a Pisan artist. There is a fine echo.

The ***Campo Santo** is always closed, but will be opened at any time by the custode. Visitors should knock at the l.-hand door.

This cemetery was founded by Archbishop Ubaldo Lanfranchi (1108-1178), but nothing remains visible of the time of the foundation, and most of the present structure is of the 15th cent. The prelate, on his return from Palestine, whence he was expelled by Saladin, found some compensation for his defeat by bringing back his 53 vessels laden with earth from Mount Calvary. This earth was said to reduce to dust within 24 hours bodies buried in it. He deposited it in a site which he purchased; but the present structure, enclosing it, was not begun until 1278, by *Giovanni Pisano*. The round arches (1465) originally intended to be glazed, are filled with late Gothic tracery. Over one of the two entrances is a tabernacle in marble, with 6 statues by *Giov. Pisano*. The dimensions of the building within are—length, 415 ft. 6 in.; width, 137 ft. 10 in.; from the pavement to the roof of the corridors, 46 ft.; width, 34 ft. 6 in. The roof of the S. side was rebuilt in 1826; that of the N. side is said to be original, but has been probably much repaired at different times.

The collection of **sepulchral monuments** is interesting. The greater number, however, do not belong to the Campo Santo, having been brought from the Duomo and other churches in the Pisan territory. The Pisans began collecting at an early period, not merely for curiosity, but for use; interring their friends in the sarcophagi of pagan times. The Campo Santo was already a museum in the days of Queen Christina of Sweden. It owes its present rich collection to the exertions of the late *Cavaliere Lasinio*, who was appointed Conser-

vatore of the edifice which he rescued from destruction, and illustrated by his engravings.

S. Side.—Roman sarcophagus in Greek marble, with the Rape of Proserpine; much damaged by weather and whitewash; the lid is modern; upon it, a head of Agrippa in basalt, very life-like in expression.—Early Christian Sarcophagus, with a relief of the Good Shepherd.—Sarcophagus, with Nereids and Sea-monsters.—Monument to Vacca the oculist (1826), with a beautiful and appropriate relief in white marble of Tobias anointing his father's eyes, by *Thorwaldsen.*—Virgin and Child with six Saints, by *Tommaso Pisano*, rich, but coarsely sculptured.—The four cardinal Virtues and four Evangelists, from the Cathedral pulpit, by *Giovanni Pisano.*

E. Side.—The celebrated Bronze Griffin, which stood on the pinnacle of the Duomo. It is the work of Arabic artists, and inscribed with Coptic characters, but is not Mahometan, and it is most probably an idol or a talisman belonging to the Druses, or some other of the tribes who even still secretly reject the doctrines of the Koran.—Sarcophagus of Philip Dezio (1535), by *Stagi.*—Statue of Leonardo Fibonacci (1863), by *Paganucci.*—The Seven Arts, with a figure bearing scales on the base, by *Giov. Pisano.*—Etruscan altar, with rams' heads at the corners.—Monument to Catalini the singer, by *Costoli* of Florence (1849).—Statue of Niccolò Pisano, by *Salvini.*—The minister Salvagnoli, by *Fantacchiotti.*

N. Side.—Greek relief from a tomb.—Virgin and Child by *Giovanni Pisano*, and another in terra-cotta by *Luca della Robbia.*—In the chapel are Giottesque frescoes, saved from the fire at the Carmine in Florence; and some prostrate columns of porphyry and broccatello, belonging to the old pulpit.—To the rt. of the chapel door, a short column of green *Egyptian* breccia; near it, two good *white* marble reliefs of the Virgin and Child.—Head of a Greek youth, and another of Pluto.—Urn, with reliefs of children holding a feast to Bacchus.—Sarcophagus with Bacchanalian reliefs, upon which stands a bust of Isotta Malatesta, by *Mino da Fiesole.*—*Sarcophagus, the finest in point of workmanship, as well as the most interesting as a monument of history, containing the body of the Countess Beatrice, mother of the celebrated Countess Matilda. It has this inscription beneath it:—

Qvamvis peccatrix sum Domna vocata Beatrix
In tumulo missa jaceo quae Comitissa.
A.D. MLXXVI.

The relief, which is much lower at the ends than in front, represents Phædra and Hippolytus.—Sarcophagus, with the story of Pentheus on the lid.—Several Roman sarcophagi follow, nearly of one pattern, the front covered with curved fluting; the flutings closing on a tablet in the centre, with figures at the angles. They have generally, with more or less alteration, been adapted as mediæval sepulchres; sometimes armorial bearings are inserted in the ancient wreaths or tablets, or inscriptions in Gothic capitals along the mouldings or amidst the imagery.

W. Side.—Frieze of dolphins and tridents.—Large bath, turned into a sarcophagus.—Virgin and Child, by *Giov. Pisano.*—Monument of a Count of the Gherardesca family.

Tablets to the memory of the citizens of Pisa who were killed during the Lombard campaign in 1848, bearing the expressive inscription:—"Andarono alla Guerra da Pisa, morirono per l'Italia," followed by the names of the deceased, amongst whom was Professor Pilla, the eminent geologist, killed at Curtatone.

*Tomb of the Emperor Henry VII. of Luxemburg (1315), by *Tino di Camiano*, originally coloured. Henry was the great protector of the Pisans, and equally the enemy of Florence. The Italians maintain that he died a natural death; the Germans, that a Dominican friar poisoned him in ad-

ministering the Eucharist at Buonconvento.

Above, are hung the chains of the port of Pisa taken by the Genoese in 1362, and by them given to the Florentines, formerly suspended over the doors of the baptistery in Florence; they were restored in 1848, and are cherished as a "pegno e segnacolo di un' era novella." The second chain hung on the Porta Vacca at Genoa, and was given back in 1860.

Statue of Giov. Pisano, by *Salvini*.

Statue erected by the Pisans as a token of their gratitude to the Emperor Frederick I., and originally placed over a doorway of the Duomo, surrounded by his councillors.

The Ambulatory is paved with slab tombs, said to be 600 in number, of the Pisan families who had the right of interment here. They are mostly in low relief, much worn by the feet of generations who have trodden them; and are interesting as specimens of costume of different classes of citizens, doctors, knights, merchants, bishops, abbots. The dates of these figures are generally between 1400 and 1500.

A statue of Hercules, with a lioness at his feet and a cub in his hand, is said to have been brought by the Pisans from the ruins of Carthage. The limbs and fingers are emaciated, the hips small, the hair rudely stiff, the lioness awkward, and the whole treatment exaggerated and disagreeable.

Two inscriptions inserted in the walls, containing decrees of the colony of Pisa in favour of a public mourning for Lucius and Caius, the sons of Augustus, are interesting, as illustrating the municipal history of the Roman Empire.

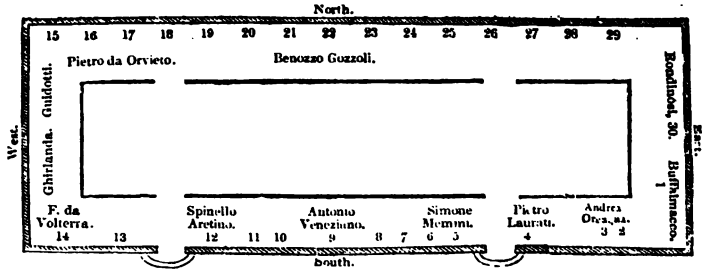
Some valuable fragments of sculpture and rare marbles are scattered here and there about the cloister—the high altar of the cathedral, by *Rimualdo Pisano*, removed to make way for the present more gorgeous one, and several capitals, dislodged during the repairs of the Duomo and Campanile. The two white marble lions devouring horses, and the four beautiful diaper panels, belonged to the old pulpit. A fine *Robbia* Virgin and Child with 4 Saints (1520) has been brought from the desecrated ch. of S. Silvestro.

Frescoes.—About the time when the structure was completed *Giotto* had just finished a painting of St. Francis receiving the stigmata, from which he acquired great credit. It was placed in the church of St. Francis, which then was one of the most favourite places of devotion in Pisa; and the citizens, little as they loved Florence, yet did not reject the advantage which they could derive from the skill of a citizen of the rival city. He began his works with six paintings from the history of Job, forming the commencement of this interesting series of early fresco-paintings.

Until Lasinio called the attention of the authorities to the preservation of these valuable works of early art, they were not merely neglected, but exposed to intentional injury. Some of the paintings of Giotto were destroyed, to make room for the tasteless monument of Algarotti, raised by Frederick the Great in 1764. All are more or less spoiled by damp. Damp sea-air, damp walls, and an *intonaco*, or plaster, which, probably from the nature of the lime employed, appears to have been peculiarly absorbent of humidity, have all contributed to the decay. Hence the colours are generally faded; some of the paintings have almost entirely scaled off from the wall, and others in large portions. When the *intonaco* has been thus removed, the design is often seen drawn upon the wall in a red outline.

The subjects of a large portion of the series are found in that version of the Holy Scriptures which was read in the monastic paraphrases. The rest are from the Lives of the Saints.†

† Since Lasinio's standard work on the subject, published in 1812, the authorship of the frescoes in the Campo Santo has been otherwise attributed, on the discovery of contemporary documents. The most trustworthy criticisms have been adopted in the text. For further details the reader can consult 'The History of Painting in Italy,' by Crowe and Cavalcaselle, London, 1864. Photographs, giving an exact representation of them as they now exist, have been made by Van Lint; they can be procured at Pisa.



Of the first series (on the E. wall) the authorship is much contested, some attributing the paintings to *Buffalmacco*, and others to *Antonio Vite*, about 1339. The two first, however, appear to belong with certainty to the former.

E. Wall.—**Ascension, Disbelief of Thomas, Resurrection and Crucifixion** (1); retouched.

S. Wall.—**Triumph of Death**, long attributed to *Orcagna*, but probably by *Bernardo Daddi* (Kugler.) (2).—A series of allegories bearing upon the theme of the destiny of mankind; quaint but grand. The subject on the l. was suggested by the legend of the three kings, who, hunting in a forest, were conducted to three open tombs, in which they beheld ghastly corpses calling them to repentance. The bodies are represented in three stages of decay; one of the three leaders of the proud cavalcade holds his nose with disgust. In the second great compartment on the rt. the Destroying Angel, with dishevelled hair and bat's wings, is about to level with a scythe a joyous party of youths and damsels. In the middle foreground are the wretched, the blind and maimed, the diseased, imploring Death, but in vain, to relieve them from their miseries in these verses, inscribed beneath them:—

"Da che prosperitade ci ha lasciati:
O morte, medicina d' ogni pena,
Deh! vieni a darne ormai l' ultima cena."

Below the Angel are those whom Death *has smitten*,—the rich and powerful, knights, sovereigns, and prelates, old and young; the departing souls, represented as new-born babes, seized by angels or demons as they issue with the last breath of the departed, and borne away through the sky to bliss or punishment. High up, towards the rt., an angel and a demon struggle for the possession of a soul. Further l., is a volcano, probably Mount Etna, the legendary mouth of Hell. To the extreme left are aged hermits, milking a doe, picking fruit, reading, or watching the scene below.

The **Last Judgment** (3), well preserved, and full of strong and strange expression, is probably the work of the same master. In both groups are seen an equal proportion of the several ranks and orders of men,—the first receiving the invitation to join the Lord with joy, the latter listening to their condemnation with horror, shame, and despair. Kings, queens, and monks are amongst the damned; a friar, who had risen amongst the good, is stopped by the archangel, and carried to the other side; while a youth who has risen with the condemned is led to the side of the blessed. The figure of the Judge is fine, and the archangels are spirited. King Solomon is represented as rising exactly between the good and the bad, and apparently uncertain as to where he should place himself.

Next follows the **Inferno**, the lower part of which was repainted by *Solazzano* in 1530.

Saints of the Desert, by *Pietro* and Antonio Lorenzetti of Siena (4).—This

compartment is filled with groups representing the labours and conversation of these anchorites, as well as their temptations. One is lodged in a tree; another recluse is receiving food through the window of the cell in which he is immured; some busily employed in basket-making. Sturdy demons are assaulting and scourging St. Anthony; Panutius is resisting the temptation of a fair fiend by putting his hands into the flame; St. Hilarion expelling the dragon which infested the mountains of Dalmatia.

The next series illustrates the life of St. Ranieri, who was held in great veneration in Pisa, his native town. They are painted in six compartments —the three uppermost by *Andrea da Firenze* in 1377, the others, which show a higher feeling for beauty and precision of form, by *Antonio Veneziano* in 1386.

St. Ranieri's Call (5) represents the saint as leaving off playing upon the *cembalo*, while the gay assemblage of damsels are still dancing. The graceful female figures are evidently portraits; they accurately represent the costume of the age, and, with the surrounding architecture, bring the scenes of the Decameron before the eyes of the spectator. The moment chosen is when one of the damsels addresses Ranieri with the words, "Wilt thou not follow this angel?" pointing to Fra Alberto Leccapecore, a man of holy life, who was then passing along the way. Ranieri obeys the word, and follows Alberto to the church of St. Vitus; and here several passages are again accumulated, amongst others the restoration of his sight, which he had lost by weeping for his sins. The greater portion has been retouched.

St. Ranieri embarks for the Holy Land (6); and

St. Ranieri as a Pilgrim (7).—Three subjects are united in the next painting. In the centre Ranieri receives the robe of a hermit, the single garment which he wore. The Virgin enthroned, the crescent moon beneath her feet, a star upon her rt. shoulder (the first of these symbols being an emblem of the Immaculate Conception), receives his vow. This portion is much damaged. Two graceful female saints have nearly escaped injury.

The Demon disturbing him in the Choir, and retreating discomfited, closing his ears; and *Ranieri's Distribution of Alms* after his return from Palestine.

Departure from the Holy Land (7) and Return to Pisa (nearly perished); and the legend of St. Ranieri rendering visible to the *Fraudulent Innkeeper* the demon, in the shape of a winged monster, sitting upon the cask of wine. The delinquent was wont to dilute the noble liquor which he sold, which the saint proved by pouring some of the liquid into the fold of his garment, when the wine passed through and the water remained behind.

The remaining scenes of the *Death, Funeral*, and subsequent *Miracle* of the Saint, are almost completely ruined.

The next six compartments were painted by *Spinello Aretino* in 1392; the three lower are entirely effaced. Those which remain are subjects from the **Life of St. Ephesus** and **St. Potitus.**

The first is divided into two compartments,—the saint before the Prefect of Sardinia, much injured; and the apparition of our Lord commanding St. Ephesus to desist from persecuting the Christians.

St. Ephesus fighting against the Pagans in Sardinia (10).—Here is represented the apparition of S. Michael to the saint; a winged horseman, with a cross on his breast, presenting to him a banner.

Martyrdom of St. Ephesus (12).—In the centre is a strange and unpleasing representation of the saint in the fiery furnace. The most commendable part of the design is the consternation of the bystanders at the flames coming out against themselves.

Of the paintings executed by Francesco da Volterra in 1371, representing the **Trials of Job**, the upper series, the

subject of which is Job feeding the poor, and feasting with his friends, has several outlines and heads which remain, and are very graceful.

The Temptation of Job (13).—The first portion shows the tempting demon pleading before the Almighty, a striking and powerful scene. Beneath, faintly indicated, is a wide perspective of the sea, with islands. The centre is formed by the invasion of the Sabeans, the bat-winged demon soaring above, and bearing the avenging sword. The whole is much injured.

Job visited by his Friends (14).—Two subjects are included in this picture: the conversation of Job with his friends, and the friends of Job receiving their rebuke from the Lord. "It is singular that Elihu is absent from the whole composition."—*R.* The background is formed almost entirely of architecture. To the rt. of Algarotti's monument there still remains the figure of Job receiving in prayer the news of his misfortunes.

At the W. extremity of the N. wall (15, 16, 17, 18) are four remarkable subjects, histories from the Genesis, by *Pietro di Puccio*, of Orvieto, (1390).

The Universe (15).—A curious allegorical representation of the Creation, representing our Lord holding the sphere of the universe, which is surrounded by the elementary and planetary spheres, and the celestial hierarchies, the names in Gothic characters. In the lower corners are St. Augustine and St. Thomas Aquinas. A short descriptive and devotional poem is inscribed below.

The Creation (16).—Adam and Eve; the temptation; the expulsion from Paradise, and the state of labour.

The Death of Abel (17).—The two sacrifices, and Cain killed, according to the tradition, in a thicket, by Lamech's servant, who is killed by his master.

Noah and the Deluge (18).—The *building of* the ark, the return of the *dove, and the* sacrifice after the Deluge. The curiosity of the females, leaning upon the open timbers of the ark and contemplating the work, is rendered with nature and simplicity.

These frescoes are surrounded by elegant borders, in which is introduced the portrait (according to Vasari) of Buffalmacco. It is in that which divides Abel and Cain from the Deluge.

The ***Biblical Histories**, by *Pietro da Orvieto*, was continued by *Benozzo Gozzoli*. They are the finest, and also by far the most extensive, occupying the greater portion of the N. wall; they employed the painter 16 years, from 1469 to 1485. We begin in the lower range with

The Cultivation of the Vine, and the Drunkenness of Noah (20).—On the l., a female receives a heavy basket of grapes from the gatherer of the fruit, standing on a ladder above. In the rt.-hand corner is the well-known figure of a female pretending to cover her face with her hand, but peeping through her fingers, which has given rise to the common saying at Pisa, "*Come la Vergognosa del Campo Santo.*"

The Curse of Cham (21).—The principal group consists of the patriarch, his wife, and the object of the malediction.

The Building of the Tower of Babel (22).—The architecture and costume show Florence in Gozzoli's time. It contains several portraits. In one group are seen Cosimo de' Medici, Pater Patriæ, his son Pietro, and his grandsons Lorenzo and Giuliano. Politian is represented wearing a *beretta*.

The Adoration of the Magi (19).—A numerous cavalcade is seen following the three kings, amongst which is the supposed portrait of Benozzo, a young man with a cap or hood on his head, the last figure on the rt. hand of the painting.

Four Histories of Abraham (23).

Abraham and Lot in Egypt.—A crowded and rich composition, in which the history of the patriarchs is represented, from the first strife between

their herdsmen and the going forth of Abraham.

Abraham victorious.—The scene is in the same rich and formal landscape. The two principal subjects are—the rescue of Lot by Abraham, and the offering of bread and wine by Melchizedek, which occupy the rt. and the l. of the picture.

Abraham and Hagar.—This picture consists of many spirited groups, including part of a city, and numerous portraits. A remarkable group is that of Sarah chastising Hagar, who is afterwards seen at a distance in the desert, accosted by the angel. The whole scene is alive with birds and beasts, oddly disposed among the figures.

Abraham and the Worshippers of Belus.—This subject is taken from the Rabbinical traditions so widely adopted in the Middle Ages. One passage represents Abraham as rescued from the fiery pile into which he had been cast for refusing to worship the idol of Belus, whilst Nachor his brother, who complied, is consumed. In the background are persons struggling and fighting, supposed to be allegorical of the crimes produced by bad government.

Destruction of Sodom, *and Escape of Lot* (23).—Lot and his family are seen upon a projecting cliff, by which they are brought nearer to the spectator than the inhabitants of the condemned city, whose prevailing feeling seems that of utter despair.

Sacrifice of Isaac (24).—Quite in front is a very natural group of the preparation for the journey. The composition is divided in the most formal manner by a round-topped tree in the centre. The rt. side of the picture is crowded with groups—the strife of Isaac and Ishmael, the sending forth of Hagar, and the appearance of the angel to her in the desert. As in some of the preceding paintings, *Benozzo* has introduced a rich edifice.

Marriage of Isaac and Rebekah (26).—On the l., under a splendid *loggia*, is Abraham sending forth Eleazar. Here again, if the figure of the patriarch were abstracted, we have an exact representation of the contemporary life of the artist. In the central subject of the Meeting at the Well, the female figures, with pitchers on their heads, are very graceful. The third division exhibits the Espousals and the Bridal Feast.

Birth of Jacob and Esau (25).—Partly destroyed. On the l. is the birth of the twins; the nurse of Jacob is exulting in the beauty of *her* nursling over his brother; beneath a triumphal arch Esau is seen yielding his birthright to Jacob. In front of a *palazzo* are the benediction of Isaac, and the return of Esau from the chase.

Jacob from his Departure to his Espousals with Rachel.—A succession of groups, containing some of the most graceful compositions of the artist. Peculiarly beautiful in this respect are the dancers assembled at the bridal festival in the centre.

The Coronation of the Virgin, over the window.

Meeting of Jacob and Esau—Dinah.—In the foreground are introduced, very prominently, three groups of contemporary portraits. Lorenzo de' Medici is easily recognised. The other groups are spread over the fields, of which the background is even more than usually rich in landscape and architecture. Much of the fresco has fallen off, and it has been re-painted in other parts.

The Life of Joseph (27), from his departure from his father's house to his deliverance from prison. Here also the groups representing the passages included in this portion of sacred history are jotted over the field, often interfering with one another; thus the casting of Joseph into the well, and the displaying of his garment to his father, are without any separation whatever.

Continuation of the Life of Joseph.—In the centre, in a species of triple Gothic portico, opening into a long perspective of aisles, and at either ex-

tremity of the picture, are the angles of splendid palaces, supported by columns and arches closing the scene, while various edifices are seen in the background, amongst others a cathedral, in which the leading lines of Florence and Pisa are blended. The three main subjects are, Pharaoh declaring his dream to the magicians, the appointment of Joseph as Viceroy of Egypt, and his discovering himself to his brothers. In the group of the Magicians many of the countenances are evidently portraits. Beneath these frescoes, near the door of the chapel, is an inscription over the tomb of Benozzo (1478).

Infancy of Moses (28).—In this composition the architecture holds a most prominent place. Many of the incidents are from the Apocryphal traditions. In the first group the infant Moses is seen taking the crown from the head of Pharaoh and casting it on the ground; Pharaoh's daughter looks on with a smile of approval. In the central compartment the infant stretches forth his hand on the burning coals, having previously rejected the fruit which had been offered him. Pharaoh's daughter is astonished at the result of the ordeal. Two children, a girl and a boy, who are her companions in this and the preceding group, are evidently portraits. In the last division on the rt. of the spectator is the changing of the rod into a serpent or dragon; the neatest attendant shrinks away in fright.

Passage of the Red Sea.—In the background is a wonderful spread of landscape, in many parts extremely injured and in others re-touched. The best portion, though the least conspicuous, is that of Moses and Aaron, with the people of Israel, returning thanks for their deliverance.

The Giving of the Law to Moses.—Almost entirely obliterated.

Aaron's Rod and the Brazen Serpent.—On the l. of the picture is the examination of the rods of the different tribes. In the centre is the tabernacle; beyond is Moses presenting the budding rod to the heads of the tribes; lastly, the brazen serpent, here represented as a winged dragon. This picture also has suffered much from time, and more from restorers.

The Fall of Jericho and the Death of Goliath (29).—Parts of one very long painting, of which the centre is entirely gone, and the remainder much damaged.

The Cappella Maggiore (30), opening out of the E. corridor, was added in 1594: it contains two pictures by *Giunta da Pisa* of the Crucifixion, one of which bears the date 1238, and a good St. Jerome by *Aurelio Lomi* over the altar.

The Cappella degli Ammanati (26), originally of the 14th cent., contains, besides the fragments brought from the Carmine ch. at Florence, a Coronation of the Virgin in tempera (1431).

Churches.

S. Anna, 100 yds. W. of S. Catarina, has a Virgin and Child with S. Catharine and three other Saints; and, in a separate chapel, SS. Sebastian and Roch; both attributed to *Ghirlandajo*.

Sta. Caterina, built by *Guglielmo Agnelli* (1253). Its façade is a Gothic adaptation of that of the Duomo, tier above tier. The borders of heads round the windows are curious. The marbles of the front, fretted by small trefoil arches above, are the gift of the *Gualandi* family. This church was the first settlement of the Dominicans in Pisa; they were brought here by Uguccione Sardi, who himself took the habit of the order. On the l. of the door is the monument of Simone Saltarelli, Bishop of Parma, and afterwards Archbishop of Pisa (1342), by *Nino Pisano*, with statues and reliefs. At the 3rd altar is a curious picture by *Francesco Traini* (1344), representing the glorification of St. Thomas Aquinas. Christ from his lips sends rays of light to the heads of the four Evangelists, from whom they are re-

flected to the head of St. Thomas, who then illuminates numerous auditors. Below are Arius, with several monks and two cardinals, the Moslem philosopher Averrhoes lying prostrate beneath the feet of St. Thomas; near him, clad in Oriental costumes with long mantles, are Plato and Aristotle. The figures of the Greek philosophers are the finest. That of Urban VI. in the foreground is of more recent date. Just beyond this picture is the pulpit, from which St. Thomas, who was a reader in this convent, lectured or preached. In a chapel on the rt. of the high altar is a Madonna with SS. Peter and Paul by *Fra Bartolommeo* and *Albertinelli*, a grand picture in a bad light, entirely re-painted. In the sacristy, an Annunciation carved in wood, by *Nino Pisano*. In the centre of the piazza which faces the ch. is a *statue* by *Pampaloni* of the Grand Duke Leopold I. in Roman armour, erected in 1832.

Santa Chiara, the ch. attached to the great hospital in the Piazza del Duomo, contains a curious old picture of the Madonna with 4 Saints, and St. Mark with St. Luke above, attributed to Taddeo di Bartolo.

San Francesco, at the E. extremity of the town. This, like many of the churches belonging to the Franciscan order, consists of a single nave. The vaulting is a bold span of 57½ ft. The lofty campanile is half supported by two large consoles springing from the wall of the church. On the roof of the choir are some frescoes of Saints and Apostles, by *Taddeo Gaddi* (1342). The chapel, called the Capitolo di S. Bonaventura, contains good frescoes of *Niccolò di Pietro*, painted in 1391. The E. window contains some good glass. A chapel painted by *Taddeo Bartolo* (1397), has been discovered in the sacristy; the frescoes are unfortunately much injured. Amongst these are the singular composition of the Apostles floating down to visit the Virgin at her death. Beside the windows, and on the vault, are some fine figures and groups: the Annunciation, the four Doctors, four prophets, St. John the Baptist, St. Andrew, and other saints. The cloisters are remarkable for the grace of their columns. In the Chapter-house are fine frescoes of the Resurrection and Ascension by *Niccola di Pietro* (1390).

San Frediano, founded in 1077, but subsequently altered or rebuilt, has fine ancient columns taken from Roman buildings. The front has some curious fragments of an early date; a Romanesque frieze with Runic knots. The slab of Giovanni Stefano de' Sismondi (1427), a descendant of the founder, is one of the few memorials in Pisa of that ancient family.

Santa Maria della Spina, on the S. bank of the Arno, an architectural gem, but more for its rich niches and canopies, and the sculpture within them, by Pisan artists, than for purity of Gothic style. Having been much damaged by a great flood in 1871, and by a fire, it has been thoroughly and judiciously restored. The masonry has been taken down, the faulty stones replaced, and the chapel re-erected on a different site, on a higher basement, so as to raise it 5 or 6 feet above the influence of floods in future. It was built for the convenience of mariners, who, in the flourishing times of Pisa, repaired to this chapel to implore the protection of the Virgin before they set forth on their voyage. The first edifice was begun in 1230, at the joint expense of the Senate and of the Gualandi, a noble family of Pisa. *Giovanni Pisano* is said to have executed some of the statues, and, by the talent which he displayed on that occasion, to have obtained the privilege of giving the design for the Campo Santo. In 1323 the Senate of Pisa determined to enlarge this chapel, with the form and exuberance of ornament which it at present exhibits. The works thus betrays a mixture of the round and pointed styles. The canopies and tabernacles are of the most delicate workmanship. The whole building is of white marble. On the E. front are the statues executed by

Giovanni Pisano, one of which, according to Vasari, represents his father, *Niccolò*. Within are some very interesting specimens of Pisan sculpture. At the high altar the Virgin offering a flower to the infant Saviour, and called the *Madonna del Fiore* or *della Rosa*. This exquisite work, attributed to *Nino da Pisa*, appears to have been painted and the hair gilt. At the opposite end of the ch. is another group of the Virgin and Child by *Nino* or *Ugolino da Pisa*, on which the gilding of the hair and a part of the drapery is perfectly fresh. The statues of St. John and St. Peter are probably by Ugolino; in the latter the countenance is strongly marked, and said to be the portrait of the sculptor's father, *Andrea Pisano*. This ch., originally called Santa Maria del Ponte, derives its present name from a thorn of our Saviour's crown, which was brought from the Holy Land by a merchant of Pisa, and presented to it by his descendants in 1333.

In **San Martino** are some 14th-cent. frescoes attributed to *Spinello Aretino*.

San Matteo, at the E. extremity of the Lung' Arno, is in the Italian Gothic style, but partly altered. Connected with it is a convent, which cannot be entered without special permission. It contains a fine cloister of pointed arches.

San Michele in Borgo claims to stand on the site of a heathen temple, and was rebuilt in 1219. The crypt, which has been supposed to show vestiges of its Pagan origin, is of the 11th cent., and remarkable. It was painted in fresco, of which very little remains, the building having been used as a wine cellar. The façade was finished by *Fra Guglielmo Agnelli*, a pupil of *Niccolò Pisano* (1304). It is a Gothicised copy of the *Duomo*. The interior is of basilica form, with fine granite columns. In the 2nd chapel on rt. is a Virgin and Child, with SS. Catharine, Julian, and Peter, by *Taddeo Bartoli*.

San Nicola, founded about 1000, by Hugh, Marquis of Tuscany, being one of the seven Benedictine abbeys which he endowed, has been repeatedly altered and reconstructed.

The *campanile*, built by *Niccolò Pisano*, is curious and beautiful; it leans a little towards the N. The exterior is a panelled octagon with an open loggia, surmounted by a pyramid. The interior has a cleverly contrived winding staircase, supported by marble columns and arches. According to Vasari, it afforded the model for that of the Belvedere at the Vatican by *Bramante*. The altars are rich in marbles, particularly that of the chapel of the Madonna. This ch. is connected with the royal palace by an archway; it was the chapel of the Grand Ducal Court during its residence at Pisa. In front is a statue of Ferdinand I., by a pupil of Giov. Bologna (1595).

San Paolo a Ripa d'Arno, of the 12th cent., belonged to the monks of Vallombrosa, and is called the *Duomo Vecchio*. The façade consists of 5 closed arches, 2 circular and 3 pointed: over these arches rise 3 tiers of pillars supporting open galleries, ending in a gable. An inscription on the W. wall gives 1194 as the date of dedication.

The interior is in the form of a Latin cross, and has columns of granite, with marble capitals, of varied patterns. The ancient paintings, which once covered the interior, have nearly all been whitewashed over; 2 only, of saints and a Madonna and Child, attributed to *Buffalmacco*, have been uncovered, and, being framed, are hung up as pictures. On the rt. of the entrance is a memorial to *Burgundius*, the commentator of the Pandects in the 12th cent. The sarcophagus which once stood beneath it is now outside the ch., near one of the side doors. In the centre of the cloister adjoining the church is a very interesting and picturesque little hexagonal building, with a high pointed roof, probably the baptistery of the ancient cathedral.

S. Paolo all' Orto, in a piazza leading out of the Via S. Francesco, has a Pisan 5-arched front, but is modernised within. On the altar is a gradino of *broccatello.*

S. Pietro in Vincoli (or *S. Pierino*), S. of the above, is the oldest church in Pisa. The crypt is of the 11th cent. if not earlier. It is low and massive and has long been used as a bone-house or ossuary, so that the western half of it is filled up with brick vaults, against one of which has been built up a Pagan sarcophagus of the 3rd cent. The upper church is Lombard or debased Roman, earlier than the Pisan style. It has a good west front of that character. In the interior there is an ascent of nine steps from the west door, the nave is long and narrow with two aisles, the columns are of marble and are antique. The capitals are an imitation of the classical type. There is a square pier at the entrance of the choir on each side, which is a usual local custom. The pavement is of *Opus Alexandrinum,* of the type common in Rome in the 12th and 13th centuries. The east end has no apse and no window. On the vault are some old mosaics.

The oratory of **S. Ranieri,** near the Leaning Tower, has a blackened Crucifix by *Giunta da Pisa,* and a Giottesque Coronation of the Virgin.

San Sepolcro, on the S. side of the Arno, is a curious octagonal church of the 12th cent., with acute pointed arches, built for the Knights Templars, by *Diotisalvi,* the architect of the Baptistery, who has left his name at the base of its campanile. The ch. is in imitation of the Ch. of the Sepulchre at Jerusalem, and had fallen into decay, but was restored by the Accademia delle Belle Arti.

San Sisto. The feast of St. Sixtus (6th August) was a fortunate day in the annals of Pisa. On it the following victories were obtained: in 1006 against the Saracens in Calabria; 1063, again against the same enemies, at Palermo; 1070, against the Genoese; 1089, over the Moors in Africa; 1114, the sailing of the successful expedition against the Balearic Islands; and 1119, over the Genoese of Porto Venere. In consequence of these repeated coincidences, the citizens erected the church of *San Sisto,* as a token of their gratitude. The Consiglio Grande of the Republic used to meet in this church; and throughout all the changes which the country has sustained, the city still retains the patronage. It was begun in 1089. The interior is supported by fine ancient columns of granite and other marbles; one is fluted. On the wall beside the door are two good bas-reliefs of the early Pisan school, originally forming part of the pulpit. At the entrance, two simple but beautiful basins for holy water.

Santo Stefano. — The *Conventual Church* of this military order was begun in 1565; but not completed till 1594–96. The general effect of the interior, a single nave, is impressive. On either side are the Turkish trophies won by the knights,—banners, shields, *toughs* (or horse-tails), scimitars, poop lanterns, picturesquely arranged against the walls. The details of the architecture are good; but the principal decoration of the building consists in the paintings of the ceiling, executed by the best artists of the later period of the Tuscan school, and enclosed in richly ornamented compartments. They represent the following subjects:—*Cigoli,* the Institution of the Order, with numerous portraits.—*Ligozzi,* the Triumphant Return of the Twelve Galleys of the Order from the Battle of Lepanto in 1571—*Cristoforo Allori,* Mary of Medici embarking for France in 1600 to espouse Henri Quatre. The richly adorned galley, the "Capitana di Santo Stefano," in which the princess sailed, forms a prominent object in the composition.—*Jacopo da Empoli,* the Naval Victory gained by the Galleys of the Order in the Archipelago, 1607.—*Ligozzi,* the Attack and Plundering of Prevesa in Albania, 2nd May

1602.—*Jacopo de Empoli*, assault and Capture of Pisa on the eve of Ascension, 1607.

The high altar of rare coloured marbles and gilt bronze is splendid, though rather overwrought. It was erected by *Foggini* about 1700. The specimens of porphyry and jasper are peculiarly fine. In the centre is St. Stephen, the protector of the order. On the second altar on l. is a Nativity by *Bronzino*, with the motto *Quem genuit adoravit*. A series of paintings by *Tacca* and others in chiaroscuro represent the principal incidents in the life of the patron saint. The organs of this church are celebrated.

The old city-wall which surrounds Pisa remains nearly in the same state as when defended by her citizens against the forces of Florence. The Piazza del Duomo is partly bordered by this wall, of which the circuit includes much garden-ground; and the destruction of many convents has increased the void. These outskirts have therefore a desolate appearance; but the central part of Pisa has hardly the deserted character which has been attributed to the city; and the continuous quays on both sides of the river are cheerful. The *Via del Borgo* is a curious narrow street, with arcades on both sides, and in it are to be found some of the best shops in Pisa.

On the *Festival of San Ranieri* the banks of the Arno present a remarkable sight. It is celebrated triennially on the 16th and 17th of June, and attracts vast crowds. On the vigil 16th the celebrated *Luminara*, or illumination, takes places—the most striking spectacle of Pisa. The whole of the Lung' Arno and the banks of the river are illuminated with thousands of lamps during nearly the whole night. On the festival (17th) a splendid service in honour of the saint takes place in the *Duomo*, followed by the exposition of his relics, and in the afternoon there are boat-races on the Arno.

Four bridges cross the Arno. That *highest up the river*, with 4 arches, is *called the* **Ponte alla Fortezza**, from *the Fortress* which stood close to it, but was destroyed in the 17th cent. The **Ponte di Mezzo**, with 3 arches, was erected in its present form in the reign of Ferdinand II. Upon it the celebrated combat called the *Mazzascudo* used to take place, which often ended in loss of life and limb. The contest was between the *North* and *South* sides of the city, 6 companies of 80 on each side. The last fight took place in 1807. In 1876 the **Ponte Solferino** was finished. It consists of 5 arches, and is constructed chiefly of white marble. The **Ponte di Ferro** carries the rly. across the river.

The **Palazzo Lanfrednoci**, now *Upezzinghi*, is distinguished by the links of a chain hanging over the arch of the principal doorway, with the motto *Alla giornata* sculptured in large letters on the architrave. All that is known respecting the chain is that the church of *San Biagio alla Catena*, of which the Lanfrednoci were the patrons, was demolished to make room for the palace. The meaning of the inscription has been lost. There is a small collection of paintings in it; amongst them a good *Guido*—Human Love subdued by Love Divine (for sale).

The ***Palazzo Lanfranchi**, now *Toscanelli*, is attributed to *Michel Angelo*; the mellowed tint of the marble adds much to the effect of the architecture. It was the residence of Lord Byron in 1822.

Contrasting with these is the **Palazzo Agostini**, the ground-floor of which is now occupied by the *Caffè dell' Ussero*: it is of brick, with triple-headed Gothic windows, richly ornamented with medallions and foliage in terra-cotta of the 15th cent.

At the opposite extremity of the Lung' Arno is the **Palazzo Scotto**, in which *Galileo* was born on the 18th of February 1564.

On the S. side of the *Ponti di Mezzo* are the **Loggie di Banchi**, erected by Buontalenti in the time of Ferdinand I. (1605). The open arches are supported by pilasters of rustic-work,

These *Loggie* are now used as a corn-market, and stand close to the *Palazzo del Comune*, formerly the palace of the *Gambacorti* family, where the very interesting ancient *archives* of the city have now been arranged.

The **ACCADEMIA DELLE BELLE ARTI**, in the Via S. Frediano (No. 972), was founded by Napoleon in 1812, and placed under the direction of Lasinio. It contains several valuable paintings of the early Pisan and Florentine schools, and is of interest as exhibiting the relation which *Giunta da Pisa* bore to *Cimabue* and *Giotto*; but only a few of the rooms are in proper order, and the light is bad.

Ambrosius Ostensis: SS. Eulalia and Ursula, an Ancona with predella (1514).

Barnaba da Modena: Large Madonna enthroned, under a pointed arch (1370); smaller one, under a pointed arch, with SS. John Bapt. and Anthony the Hermit.

Bartolo di Fredi: Coronation of the Virgin.

Benozzo Gozzoli: Virgin and Child, with SS. Benedict, Scolastica, Ursula, and Giov. Gualberto. Cartoon for his fresco of Solomon and the Queen of Sheba, in the Campo Santo.

Buffalmacco: Baptism of Christ, Death of the Virgin, and Crucifixion.

Cimabue: Virgin and Child, with smaller subjects.

Deodato Orlandi: Virgin and Child, with SS. Peter and Paul.

Duccio: SS. John Bapt. and Benedict.

Filippo Lippi: Madonna with 4 Saints.

Flemish School: S. Catharine of Siena, with the view of a town.

Gentile da Fabriano: Virgin and Child with Saints—injured.

Giotto: Marriage of S. Catharine.

Giovanni da Pisa: Virgin and Child; on either side of it, two panels by unknown masters of the 14th cent.

Giunta da Pisa: *Crucifixion—Annunciation; SS. John Bapt. and Catharine.*

Jacopo Gera: Virgin and Child, with the Magdalen and S. Margaret.

Lorenzo Monaco: S. James.

Machiavelli (assistant to Benozzo Gozzoli): Virgin and Child, with SS. Francis, John Bapt., and 2 other Saints.

Orcagna: Portions of an Ancona, with figures of Saints.

Simone Martini: S. John Bapt. and other Saints—a fragment (1320).

Sodoma: *Virgin and Child, with SS. Sebastian, John Baptist, Peter, Mary Magdalen, and Catharine.

Traini: S. Dominic (1346).

Here are also several portraits of Tuscan Grand Dukes and courtiers, tapestries, missals, and a Gothic candelabrum.

The **Pia Casa di Misericordia**, W. of the Via del Borgo, has, in a small upper room, a very beautiful small Virgin and Child, by *Gentile da Fabriano*.

The *Lung' Arno* is closed on the W. by the *Torre Guelfa*, which forms a beautiful termination of the view, especially in the evening sun. It is now used as a prison, and is generally called the *Torre dei Forzati*. It was intended for the defence of the *Ponte a Mare*, a bridge which once stood near, of which traces may be seen a little higher up, and it also formed part of the arsenal.

The *Carovana*, or **Palazzo Conventuale** of the order of S. Stefano, stands close by the church of that name, on the site of the *Palazzo degli Anziani*. It was built by *Niccolò Pisano*, but altered by *Vasari*. The front is decorated with arabesques in the peculiar style called "graffito," produced by scratching off the white coat which has been laid upon a black ground, and giving the middle tints by distemper. They are nearly obliterated. Busts of the first six grand dukes, who were grand masters of the order, are ranged below the uppermost story. The bust of Cosimo II. is by Pietro Tacca. This building is now a Normal School for the education of teachers.

The *fountain*, by *Francavilla*, though small, displays fancy in the fish-monsters. By him also is the fine *statue of* Cosimo I., as grand master of the order, in front of the palace.

The **Palazzo del Consiglio dell' Ordine**, opposite, is another of the characteristic buildings of this piazza: it is of marble, and by *Francavilla*. The great hall was painted by *Salimbeni*.

The **Torre della Fame**, rendered so celebrated by Dante for Count Ugolino della Gherardesca's prison and torture, stood nearly on the spot where the modern clock-tower in the Piazza dei Cavalieri now rises: it bore its poetical name until its destruction in 1655.

The **Collegio Puteano**, opposite to the Church of San Stefano, has some faint vestiges of good frescoes. The institution was founded in 1605, by Archbishop del Pozzo, a Piedmontese, for the benefit of his countrymen studying in the University. Eight young men are maintained here for four years.

The *Piazza de' Cavalieri* was the centre of ancient Pisa, and in the days of the Republic was called the *Piazza degli Anziani*, the Forum of the Pisans; but when Cosimo I. established his order of St. Stephen (1561), he granted the piazza, with its surrounding buildings, to this institution of pseudo-chivalry. The order was framed in imitation of that of Malta, and the knights performed *carorane*, or expeditions, against the Turkish infidels. This aristocratic institution was, however, unpopular in Tuscany; it grated against the ancient feelings of the commonwealth, neither did it agree with the commercial spirit of the country, which drove a good trade with the East, and did not at all admire fighting its customers.

University.—Although the study of law flourished at Pisa in the 12th century, when Burgundius gave lessons on jurisprudence, the University owes its foundation to Bonifazio della Gherardesca during his rule in Pisa (1325 to 1341). The *Sapienza* (as the edifice is called) was commenced in 1493, but enlarged in 1543 by Cosimo I. The court is fine though simple work of the early Renaissance, in two Ionic orders, with a delicate cornice. There is a good marble statue of *Galileo*, formerly one of the professors, in the public hall, erected on the occasion of the first meeting of the Italian Association for the Propagation of Science at Pisa on the 1st of October 1839. There are only three faculties—medicine and surgery, physical sciences and mathematics, and natural sciences. The number of students is about 600, and of professors nearly 60. On the upper floor is the *library*, containing a collection of 100,000 printed books and some manuscripts, among which is the celebrated *Statuto di Pisa*, or Laws of the State, drawn up during the government of the ill-fated Conte Ugolino della Gherardesca; it has been published by Professor Bonaini.

Forming branches of the University, but in other parts of the town, are—

The **Botanical Garden**, or *Orto Botanico*, entered from the Via del Museo, which contests the dignity of antiquity with that of Padua. Without being sufficiently rich to satisfy the scientific botanist, it is a very pleasing spot to the stranger, exhibiting in healthy growth many plants and trees which amongst us are seen under glass—fine palm-trees, magnolias 60 or 70 ft. in height, the *Magnolia japonica*, and many varieties of the oak. The sensitive mimosa lives all the year in the open air; but the banana requires the protection of a conservatory. Close to the botanic garden is

The **Museo di Storia Naturale**, established in 1596 by Ferdinand I. The most interesting branches are those of Tuscan ornithology and geology. It has been much enlarged and enriched of late years by the exertions of Professors Savi and Meneg

ghini. The collection of rocks and fossil organic remains is the most complete and best arranged in Italy.

In the same street, and nearly opposite, are the chemical laboratory and the cabinet of philosophical instruments, where the lecturers on these branches of science attached to the University have their classes. Farther on, in the Piazza del Duomo, is the medical school in the hospital of Santa Chiara, founded in the 13th century; here are delivered clinical lectures on different branches of medicine and surgery, and in a building adjoining are a well-arranged pathological museum and the anatomical theatre. The **Casa Trovatelli**, S. of the Cathedral, has some good 15th-cent. windows, and an elegant doorway.

Some few Roman remains are still visible at Pisa; of these the most important are the *Ancient Baths*, called the **Bagni di Nerone**, close to the Lucca gate; the Sudatorium remains entire, and in the form of an octagon surmounted by a vault, with large niches in the alternate sides.

The remains of the vestibule of a pagan temple may be traced in the suppressed church of *S. Felice*, now the "Archivio del Duomo." Two fine marble capitals, belonging to one of the varieties of the Corinthian order, are imbedded in the outer wall of the building. They consist of figures springing out of a single row of acanthus-leaves—Jove holding a sceptre with a trophy on the one side and a Victory on the other; these two latter figures taking the places of the composite volutes; on the other capital is the god of silence, Harpocrates, between two Victorias.

The **Passeggiata Nuova**, on the rt. bank of the Arno towards the E., is the favourite Promenade. Half-way down on the l. is the basilica of **S. Michele degli Scalzi**, with the typical Pisan front of 5 arches, oblong tower of big stone blocks below and brick above, round apse, and ancient varied columns

Excursions.—The Cascine dei Rossori, a royal shooting lodge, with the late grand-ducal dairy farms, are about 3 m. from Pisa, outside the *Porta Nuova* and between the *Matraverso* canal and the rt. bank of the Arno. The king spends several days here every year in the shooting season. For permission to view, apply at the office of the Casa Reale, Lung' Arno Regio.

2 m. beyond the Cascine is the small Fort of **Gombo**, round which are some houses frequented by bathers in the early part of the summer. The drive to the sea-shore is very agreeable; it is in a direct line from the Cascine through the pine forest that extends to the Mediterranean, where in autumn hundreds of peasants may be seen gathering the pine-cones of these gigantic trees, the seeds of which (*pinocchi*) are used as food. Near this spot Shelley was drowned on July 7th, 1822.

The **Certosa**, situated in the *Valle di Calci*, 7 m. E. of Pisa, is a very extensive and richly-decorated building of the 17th cent., chiefly remarkable for the modern marbles in the *Church* and chapels. The Ch. of **Calci** has a good Pisan front, granite columns with varied capitals, and a massive campanile, partly of brick. Above the Certosa is seen the Peak of **La Verruca** (1765 ft.), on which are the ruins of a castle of the 15th cent. commanding a splendid *view*.

San Pietro in Grado, upon the carriage-road to Leghorn, about 4 m. S.W. of Pisa, owes its name to the tradition that St. Peter built a church on this spot, where he set his foot for the first time in Etruria. Here was the landing-place, *Gradus*. This curious ch. was erected before the year 1000. It was altered, whitewashed, and plastered in 1790; but is built with ancient materials. Of the 26 columns which divide the nave from the aisles, 15 are of Greek marble, and 11 of granite. The capitals, which are of different orders, style, and size, are of Roman workmanship. Font by *Giov. Pisano*. The ch. is of basilica form, with low-

pitched wooden roof, and no transepts. Immediately above the arcades is a series of busts of mitred bishops, all in the act of blessing. On the rt. attic is painted the history of St. Peter up to his martyrdom, together with St. Paul; the series is continued at the end of the l. attic, comprising the funeral and transfer of the bodies of the two apostles. In the same line of position are the conversion of Constantine, St. Silvester showing Constantine the portraits of St. Peter and St. Paul, and the consecration of the Lateran by St. Silvester in presence of the Emperor. Along an upper row or line on the l. attic are painted heads of saints and angels, curiously made to appear as if looking out of windows. The style of these frescoes is Byzantine, but the arrangement is animated (about 1200). At the E. end there are three apses and a plainer one at the W., all of them round. The square and massive brick tower is a century or two later.

ROUTE 3.

PISA TO FLORENCE, BY LUCCA AND PISTOIA.—63 m. RAIL.

4 trains daily in 4 to 5 hrs.

On leaving Pisa, the line proceeds N.E. across the plain, gradually approaching the Pisan hills, at the base of which is

5 m. **Bagni di San Giuliano** Stat.; the Aquæ Calidæ Pisanorum of the *Romans, at the* foot of a limestone hill, *from which the* mineral waters issue. *There are* two establishments here, *well fitted* up, standing near each *other* on a piazza ornamented with fountains. The source called the *Pozzetto* (109° Fahr.) is the hottest of the springs; the *Bagno degli Ebrei* (84° Fahr.) is the coldest. Many Roman remains have been found here.

10 m. **Ripafratta** Stat. Behind the village rises a picturesque mediæval castle, and on the adjoining tops of the hill are 2 or 3 square towers. This is the narrowest part of the depression that separates the plain of Lucca from the Val d'Arno, and is barely sufficient to allow the Serchio to pass. Ripafratta, in the Middle Ages, was a place of some importance as the frontier town between Pisa and Lucca.

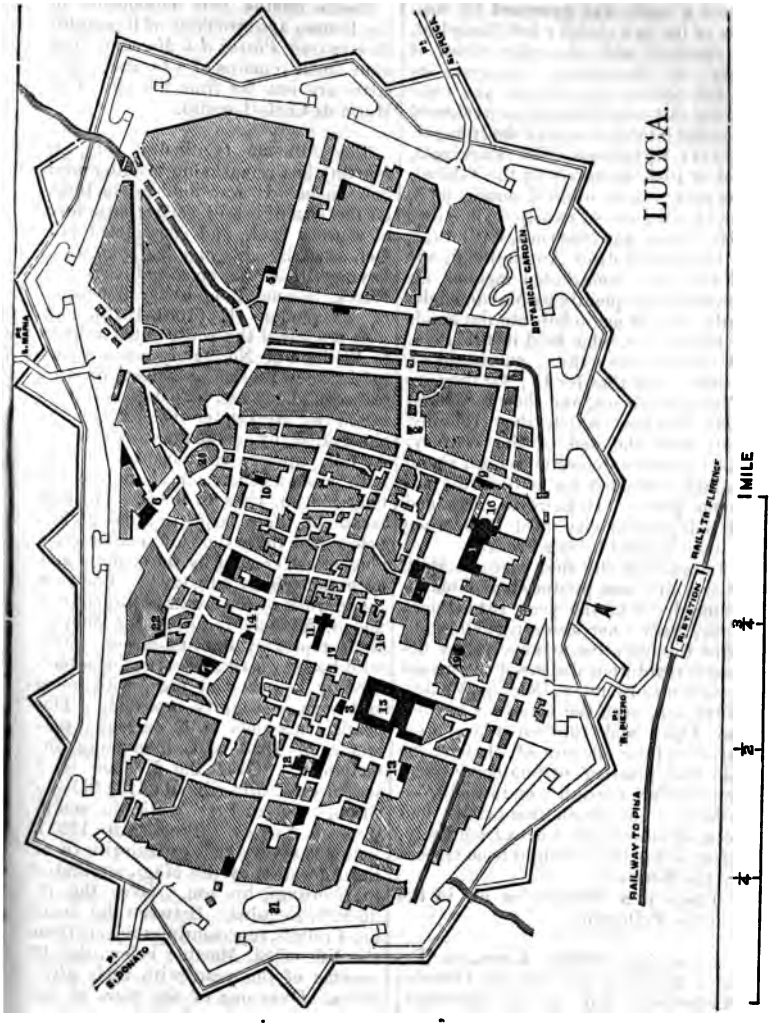
The rly. continues along the l. bank of the Serchio for a short distance, and then along the foot of the Pisan hills, commanding a fine view, the hills on the l. retiring in beautiful forms, terminated by the castellated point of *Monte Diero*. The hill upon which the castle stands is the most western spur of the Monti Pisani, which Dante, in Ugolino's dream, describes as interposed between Pisa and Lucca.

> Questi pareva a me maestro e donno
> Cacciando 'l lupo e i lupicini al monte,
> Per che i Pisan veder Lucca non ponno.
> *Inf.* xxxiii. 27–30.

The valley of the Serchio gradually widens, passing on the rt. *Montuolo* on the Ozzeri torrent: it has a rather interesting *Ch.* The rly. then crosses a richly cultivated plain to

15 m. **LUCCA** Stat., on the S. side of the town.

Lucca l'Industriosa (21,000) wears an appearance of considerable activity, and with its belt of trees, fine views, interesting churches, and good pictures, is an attractive place. The works of Civitali the sculptor, and Zacchia the painter, are seldom seen elsewhere, and deserve to be better known. The city was a place of importance under the Lombard kings. After the subversion of the Lombard dynasty Lucca was governed by dukes of its own, whose rule extended over the whole of Tuscany. In the 12th cent. it became a free city, and, for



CHURCHES.

1. Duomo, Cathedral.
2. S. Giovanni.
3. S. Alessandro.
4. S. Giusto.
5. S. Francesco.
6. S. Frediano.
7. S. M. Corte Landini.
8. S. M. Foris-portam.
9. S. M. della Rosa.
10. Il Carmine.
11. S. Michele.
12. S. Paolino.
13. S. Romano.
14. S. Silvestro.

PUBLIC BUILDINGS, ETC.

15. Palazzo Pubblico.
16. " Arcivescovile.
17. Post Office.
18. Hotel de l'Univers.
19. Theatre.
20. Amphitheatre.
21. Circus.
22. S. Agostino.

above a cent., was governed by consuls of its own choice; but disturbed, in common with the other cities of Italy, by dissensions amongst its nobles, and by the Guelph and Ghibelline factions, it became so weakened as to fall into the hands of the stranger. In 1314 Uguccione della Faggiuola, lord of Pisa, favoured by the Ghibelline party, made himself master of it, but, having been expelled 2 years after, Lucca was governed, until 1328, by Castruccio degli Antelminelli, one of the most remarkable men of his age, and subsequently by Martino della Scala, until it again fell into the hands of the Pisans, who held it till 1369. Its inhabitants then purchased a charter from Charles IV. for the sum of 300,000 florins, and thus recovered their liberties, which they retained until near the end of the century, when another domestic tyrant, Paolo Guinigi, obtained for a time the supreme power. It, however, remained an independent city until 1799, when it was occupied by the French.

Lucca was the first place in Italy where silk was produced and manufactured. "In the year 1314 Lucca alone, among her sister republics, enjoyed the lucrative monopoly. A domestic revolution dispersed the manufacturers to Florence, Bologna, Venice, Milan, and even the countries beyond the Alps; and thirteen years after this event the statutes of Modena enjoin the planting of mulberry-trees, and regulate the duties on raw silk."—*Gibbon.* The production of silk had been introduced into Lucca from Sicily, where it had been brought from Greece by the Normans.

There is a *Waldensian ch.* in the Via San Pellegrino.

Plan for visiting Lucca. — *Palazzo Pubblico and Piazza Grande; *Cathedral; Ch. of S. Giovanni; Santa Maria della Rosa; S. M. Forisportam; S. Giusto; San Michele; San *Francesco;* *San Frediano; Piazza del *Mercato* or Roman Amphitheatre; S. *M. di Corte* Landini; San Salvatore; *San Romano* and S, Alessandro; and a *drive round the ramparts.

Lucca retains two monuments of the Roman age; portions of its amphitheatre (see *Piazza del Mercato*), and some small remains of a theatre. The latter are not far from the ch. of S. Maria di Corte Landini.

The *Duomo (Cathedral of St. Martin) is a remarkable architectural monument. It was founded in 1060, on the site of a still earlier structure of the 6th cent., and consecrated 6th Oct. 1070, by *Anselmo Badagio*, who, having filled the episcopal chair of Lucca, became Pope under the name of Alexander II. (1061–1073), and who presented the consecrated banner to William of Normandy when about to invade England. Most of the features, however, of the building raised by Alexander II. have been obliterated by subsequent additions. A tall, square, battlemented tower, with windows increasing in number as they ascend, rises to the S. The fine façade of three large unequal arches below and three tiers of smaller ones above, was erected by the sculptor and architect *Giudetto* in 1204. The rich inlaid work of the fronts of this church and S. Michele is altogether unique. Both represent hunting-pieces, lions, wild boars, wolves, foxes, and deer pursued by hounds and men, with lance and horn, constantly repeated. The portico abounds with curious ornaments of 1233 and interesting inscriptions. Over the l. door is a semicircular alto-rilievo of the *Deposition, the earliest work in sculpture of *Niccolò Pisano* (A.D. 1233). Below is a very rude mezzo-rilievo of the Adoration of the Magi, attributed to *Giovanni*, his son. Over the rt. door, S. Regulus. Between the doors are 4 reliefs, representing subjects from the life of St. Martin; below, the 12 months of the year, with their attributes. Over one of the piers of the arches is an equestrian statue of St. Martin, dividing his cloak with the beggar; and over the central door a rude bas-relief of the 12 Apostles. The half-columns are covered with arabesque reliefs of foliage and animals; and on a lateral pilaster of the

portico is one of those curious representations of a labyrinth, probably of the 12th cent., not unfrequent in mediæval churches.

In the interior the lower arches of the nave are Lombard, the upper are Gothic, added about 1308, when the church was lengthened and raised. The Gallery has circular arches with slender columns resembling those in the Campo Santo at Pisa. The transept is divided lengthwise by piers. The roof is painted with circular frescoes of Saints: the mosaic pavement, which in part remains, is in curious Gothic patterns; one of its compartments, in coloured marble, represents the Judgment of Solomon; the deeply-tinted stained glass of the nave is modern: that of the *choir by *Pandolfo di Ugolino da Pisa.* A cresset, a species of vase composed of iron bars, is suspended from the vaulting of the nave. The bishops of Lucca (since 1726 archbishops) possessed numerous ancient and honorary privileges, derived from emperors and popes—survivals of which are those still enjoyed, of wearing the purple of the Roman cardinals, and of burning in this cresset during pontifical high flax mass on certain solemn festivals. The eighteen canons, like their prelate, have many honorary privileges, such as wearing the red beretta or skull-cap borne by cardinals.

Paintings and Monuments.—1st Altar rt., *Passignano,* Nativity: 2nd, *F. Zucchero,* Adoration of the Magi: 3rd, *Tintoretto,* Last Supper: 4th, *Passignano,* Crucifixion: beautiful marble **pulpit* by *Matteo Civitali* (1498). In the sacristy over the altar is a fine early painting by **Ghirlandajo,* the Virgin and Child, with SS. Peter, Paul, Clement, and Sebastian. On the predella, the Deposition, Martyrdom of St. Clement and St. Sebastian, St. Peter delivered from prison, and the Conversion of St. Paul. On the wall, *Daniele da Volterra,* S. Petronilla. In the Sala d'Opera is kept a curious ancient *cross of silver gilt, by *Bettuccio Baroni* (1350), carried off from Pisa, and only shown by special permission.

Returning to the church by the S. transept, here is the very beautiful *monument, in marble, of Pietro da Noceto, Secretary of Pope Nicolas V., erected in 1472 by *Matteo Civitali.* The works of this artist (1435-1501) exist chiefly in Lucca, his native city. Beyond this is the tomb of Domenico Bertini, the friend and patron of *Civitali* (1479), with the life-like bust of the deceased. In the chapel of the Sacrament, are small *angels kneeling on each side of the tabernacle, by *Civitali.* The iron railing round this chapel is very beautiful. Beyond this, on the rt., is the altar of St. Regulus, surmounted by a sepulchral urn, on which lies a figure of the saint by *Civitali,* between St. Sebastian and St. John the Baptist (1484). Beneath are bas-reliefs of the martyrdom of Saint Regulus. The daughter of Herodias dancing before Herod is a graceful figure.

To the l. of the choir is a curious historical memorial—the altar consecrated to Christ the Deliverer, *Christo Liberatori, ac Divis Tutelaribus,* erected by the Lucchese after their deliverance from the Pisan yoke in 1369, with a Resurrection by *Giovanni Bologna,* 1579. On one side is St. Peter, on the other St. Paulinus, first bishop of Lucca. In the adjoining *Cappella del Santuario* is a *Virgin and Child enthroned, by *Frà Bartolommeo* (1509), with an Angel playing upon a lute, St. John the Baptist and St. Stephen, "full of feeling."—*Cic.* The marble monuments on each side containing relics of martyrs are by *Civitali.* In the N. transept is a marble *sarcophagus with winged genii, bearing garlands on the urn, and a recumbent female figure on the cover. It is the tomb of Ilaria del Carretto (1405), 2nd wife of Paolo Guinigi, Signore of Lucca; a work of *Jacopo della Quercia* (1444). Part of it was sold in 1829, and is now at Florence, in the Bargello. The 5th altar in the N. aisle has a Visitation, by Ligozzi. In this picture the artist introduces himself speaking to

prelate on the l. 2d altar a good Presentation of the Virgin by *Angelo Bronzino*, with some beautiful faces and rich dresses.

The *TEMPIETTO, an octagonal chapel of marble, richly gilt and ornamented, erected by *Matteo Civitali*, in 1484, contains the *Volto Santo di Lucca*, in mediæval Latin designated "Vultum de Luca." This is an ancient crucifix carved in cedar-wood by Nicodemus. According to tradition it was miraculously brought to Lucca in 782. Dante alludes to it in the "Inferno," canto 21, line 48. Amongst the many oaths and imprecations used by William Rufus, his favourite one was "per vultum de Luca," which some modern writers have translated "by the face of *St. Luke*." The figure is long and meagre, clothed in a pontifical dress stiff and dark. It is only exposed to public devotion three times in the year, when the head is adorned with a silver-gilt crown, and the breast with a large trinket, and other ornaments of the 14th cent. It may, however, be seen at any time by special permission from the Archbishop; but a facsimile is always exposed to view. Before the entrance of the chapel is a lamp of massive gold, weighing 24 lbs., suspended by chains of the same metal, an offering of the Lucchese in 1836 when they were in terror of the cholera. The gilt iron gates of the sanctuary are very handsome. Opposite this chapel is a fine statue of St. Sebastian, by *Matteo Civitali*. The history of the *Volto Santo* is in part told by a fresco of *Cosimo Rosselli's* on the N. side of the great entrance to the ch.—an angel appearing to Nicodemus in the background, and Nicodemus again in the foreground with a trunk of a tree, which he is about to hew into the sacred image.

The outside of the fine apse of the Cathedral, with its gallery of stunted columns, can be best seen from the court of the Bishop's palace.

**Sta. Maria della Rosa* is a curious *little Gothic* ch., erected in 1309 behind the cathedral. Some of the bas-reliefs on the outside may belong to an earlier date.

S. Agostino has a Virgin and Child, with SS. Augustine, Monica, Nicolas, and Jerome, by *Cosimo Rosselli*, and some Renaissance stalls.

***S. Alessandro** is said to date from the 7th cent., but the earliest mention of it is in the 11th cent. It is a small but beautiful basilica, with marble columns taken from Roman buildings, lancet windows, and a round apse.

San Cristoforo has a round-arched front with good carvings, and a fine trefoil-headed wheel window. *Matteo Civitali* was buried here; a plain slab, at the foot of the first column on the rt. of the entrance, marks his grave.

SS. Crocifisso de' Bianchi, so called from a crucifix left by the White Penitents in 1377, on their way from Spain. It contains in the transept an Assumption by *Spagnoletto;* and a Martyrdom of St. Bartholomew, by *P. Battoni*.

San Francesco (1442), now secularised and used for military purposes, is a very spacious edifice, the nave being 66 ft. wide. In the more ancient ch., on the site of which the present one stands, was buried Castruccio degli Antelminelli (1328), one of the greatest men that Lucca has produced, but with no other memorial than a small mural tablet between the 3rd and 4th altars on the rt. The tomb of Guidiccioni is a good work of the 16th cent.

***San Frediano.** This saint was the son of an Irish king. He made a pilgrimage to Italy, and was chosen bishop of Lucca in 560; he governed the diocese during 18 years, and was buried in a church he had built. Perharit, King of the Lombards (671), resolved to erect a splendid church in his honour, and in the construction of it he availed himself of the materials of the deserted amphitheatre. The

building was completed by Cunibert, his son and successor.

The plan of this church is that of the Latin basilica without transepts, 207 ft. long, 70 ft. wide, and 69 ft. high. The style is more that of the early Christian basilicas than that employed by the Lombards in other parts of Italy. Single columns support the arches on either side of the nave, and no imagery is mixed with the foliage of their composite capitals.

This ch. has been turned completely round. The principal entrance now occupies the position of the original apse, and the apse has been rebuilt, apparently with the old materials, in the situation of the original portal. The change took place when the walls of Lucca were rebuilt, and the church, which had formerly stood without the walls, was now comprised within them, and required to front the street. This alteration was made in the 12th century when the Abbot Rotone erected the new front in its present form, and added the mosaic, restored in 1827.

The open wooden roof was formerly carved and gilt, but was renewed in 1843 in a plainer style. The ch. had originally double aisles, of which the outer ones have been filled up with chapels. In the 2nd chapel on the rt. the ancient *font*, intended for baptism by immersion, is covered with sculptures by an artist who has inscribed his name, "Roberti Magistri," on the rim. The date is partly obliterated, but it is probably of the 12th cent. Its sculptures, which are very archaic, represent the passage of the Red Sea, Moses receiving the tables of the Law, Christ and the 12 Apostles (under acute arches), a Miracle of Healing by Christ, the Penitence of St. Peter, etc. The modern font, by *Niccolò Civitali*, is of delicate workmanship in the best Cinque-cento style. Near it is the tomb of Santa Zita (b. 1218), the patroness of servants. Dante uses her name to designate Lucca ("Inferno," canto 21, line 38). Behind the ancient font is an Annunciation with sculptures in Robbia ware; and on the entrance wall frescoes of the Conception by *Rid. Ghirlandajo* and a Virgin and Child by *Aspertini*. At the altar beyond the pulpit is an Assumption by **Francesco Francia*, with Solomon and David, SS. Anselm and Augustine. Below are 4 scenes from the foundation of the Augustinian order. Standing against the wall on the l. is an enormous slab of marble, about 17 ft. in length and 7 in height. An inscription states that St. Fredianus, assisted by his canons, lifted this stone, dug in a quarry four miles off, and, placing it on a car, it was drawn by two wild cows to the place where we now see it. The *Cappella del Sacramento* (4th l.) has some *reliefs, by *Jacopo della Quercia* (1422), representing the Virgin and Child with four Saints, and events of their lives. In the Chapel of *Sant' Agostino* (2nd l.) are restored *frescoes delicately and carefully executed by *Amico Aspertini*, a scholar of Francia, representing the Nativity and Entombment, St. Augustine baptized by St. Ambrose, and afterwards instructing his pupils; S. Frediano arresting an inundation; and a legend of the Volto Santo.

The restored **Campanile* is the most beautiful of its class in Italy. It was probably added before the church was altered in the 12th century, when it stood on the rt. of the entrance; its windows increase in width as well as the number of their arches in ascending, an arrangement frequently seen in the more ancient bell-towers of Northern Italy.

San Giovanni is a very ancient basilica, but much altered. Over the principal doorway is a relief of the Virgin and angels with the Apostles, probably of the 11th century. The 3 handsome fluted columns in white marble of the nave have evidently been derived from some Roman edifice; the others, more recent, have fantastic mediæval capitals. The once fine open roof is hidden by a heavy modern one. The **baptistery** which opens out of the l. transept, a large Lombard building with a pointed roof, is impressive from its size. The ancient font has been removed, and a new one of later date placed against the wall. The fine

circular window with the figure of the Baptist is of the year 1572.

S. Giusto has a good front, with monsters projecting like gurgoyles from the door-jambs. The subjects include the Nativity of our Lord and his Entombment, St. Augustinê administering Baptism, etc. The interior has been completely modernised.

Sta. Maria di Corte Orlando (or *Landini*), built in the 13th cent., has projecting monsters, like S. Giusto, on its front, and some good work on the S. side. This ch. belongs to the "Chierici regolari della Vergine," who devote themselves to education, and were therefore exempted from the general suppression.

Santa Maria Fòrisportam, so called from its having been without the gate of the city prior to 1260; a fine Lombard church, but altered in 1516 by the nave and transepts being raised. The 6 Corinthian capitals of the pilasters on the lower tier, and the architrave over the centre door, appear to be of classical times. It has two good paintings by *Guercino*—one, at the fourth altar on the rt., of Sta. Lucia; the other, in the left transept, represents the Virgin, St. Francis, and Pope Alexander II., a fine and dignified figure. In the square before the ch. is an antique granite column formerly used as a winning post in the races held here.

***San Michele** "was originally founded by Teutprandus and Gumpranda his wife, in 764; and the bulk of the fabric belongs to that date. At that time the archangel, for whom a particular devotion had in the preceding century been imported from Apulia into the N. of Italy, was the favourite protector of the Lombards. In 1188 the celebrated architect Giudetto, who was afterwards employed to decorate the cathedral in the same manner, was called upon to ennoble the W. end of San Michele. The whole is constructed of white marble *from the quarries* in the neighbourhood. *The marble* statue of the archangel at the summit is of colossal size. The wings are composed of separate plates of bronze, so contrived as to suffer the wind to pass through them freely. The second order of the lateral colonnade (1377) evinces the greater degree of purity of taste which by that time began to prevail. The interior consists of a nave with two aisles, separated by columns with fantastic composite capitals. The only picture of any merit is one of four saints by *Filippino Lippi*, in the 1st chapel on the rt. of the entrance." — *Gally Knight.* In the l. transept, a Madonna in relief by *Raffaele da Montelupo* (1560), pupil of *Michel Angelo.* The façade, which rises much higher than the body of the ch., was entirely renewed in 1862. The Campanile is a good specimen of similar constructions of the period. In the Piazza, at the S.W. corner of the church, is an altar surmounted by a statue of the Virgin.

S. Paolino has some excellent glass of about 1530.

San Pietro Somaldi; the Lombard front was added in 1203; it contains an Assumption, by *Zacchia il Vecchio*, 1532. The brick campanile is elegant.

San Romano. A church dating from the 8th cent. existed here, but was altered to its present form in 1656 by *Vincenzo Buonamici*; the alterations, however, stopped short, and left the front unfinished. Against the outer wall of the nave are four large tombs, each with a canopy, something like those at Verona, upon which are sculptured crosses of a peculiar form; they are falling into ruin. Under the high altar is a relief of St. Romanus in armour with drapery of coloured marbles, by *Civitali.*

San Salvatore, an ancient building with some curious sculptures; one by *Biduino* (about 1180), the immediate predecessor of Niccolò Pisano, shows the dawn of a new epoch in art. It is upon the architrave, over a small side door, and represents a miracle of S.

Nicholas. The lintel of the smaller door of the façade on the rt. has a curious earlier bas-relief, probably of the 11th century, representing a feast, of which the principal figure is a bearded king.

S. Trinità has a Virgin and Child in relief by *Civitali*. The churches of *S. Giulia* and *S. Vincenzo* have scanty Romanesque remains. *S. Anastasia*, a brick ch. near the Palazzo Guinigi, is a good specimen of Italian Gothic.

The **Palazzo Pubblico**, formerly *Ducale*, is part of a vast building, designed in 1578 by *Ammanati*, of which not half has been completed. The great marble staircase is fine, and on the first floor is the

Picture Gallery, open from 10 till 2. Room I.—*Andrea del Sarto*, Holy Family; (replica in the Pitti). *Tintoretto*, S. Mark releasing a slave. *Borgognone*, Battle - scene. *Ligozzi*, Virgin with S. Dominic. *Beccafumi*, Scipio. Room II.—**Frà Bartolommeo*, the "Madonna della Misericordia," or the Virgin interceding for the Lucchese during their contests with Florence, dated 1515, and in excellent preservation. The other picture by the same master was painted in 1509; "the grand figure of God the Father, solemnly floating, adored by SS. M. Magdalen and Catharine of Siena, figures of the highest female beauty, standing out most effectively against the low horizon of the landscape in the clear tone of the air."—*Cic.* The remaining rooms contain a few old paintings and some ch. furniture, with a number of modern pictures.

In front of the palace, in the *Piazza Grande*, stands a monument to Maria Louisa of Bourbon, Duchess of Lucca, by *Bartolini* (1843). On this site, amongst other buildings, stood the church of the Madonna, built towards the conclusion of the 16th cent. by *Gherardo Penitesi*. It was of the Doric order, and entirely of white marble. Princess Elisa Bonaparte did not like it so near the palace, and therefore, like the Cathedral at Massa, it was pulled down.

The **Biblioteca Reale**, in the Via S. Giorgio, near S. Agostino, has some valuable MSS., including a Latin poem by Tasso. The Archbishop's Library, and that belonging to the Chapter, are also interesting.

The *Deposito di Mendicità*, formerly **Palazzo Borghi**, is a noble specimen of a class of buildings peculiar to Tuscany, originally palaces intended for defence as well as for habitation and state. This building is of red brick, in the Italian, almost Venetian, Gothic style, with mullioned windows and gloomy courts. It was built in 1413 by Paolo Guinigi, one of the chiefs of the very powerful family which, from 1380 to 1430, ruled the republic of Lucca. Rising out of it is a lofty tower of many stories, on the ruined top of which trees are allowed to grow. This building is now used as a poor-house. On the opposite side of the same street (Via San Simone) is another palace, nearly in the same style, also bearing the Guinigi arms.

The **Palazzo Pretorio**, in the Piazza di S. Michele, which dates from the time of the republic, is a good specimen of Renaissance.

The **Palazzo Mansi** has some magnificent tapestries, and a few good pictures, among which is a Holy Family attributed to *Francia*, and another to *Vandyck*.

The **Piazza del Mercato** (near S. Frediano) occupies the site, and preserves the form, of the ancient amphitheatre. The outer circuit is to some extent preserved; the most remarkable remains are between the principal entrance, which is at the E. extremity, and that of the minor axis on the N. It seems to have been built at the end of the 1st, or the beginning of the 2nd cent., and it has been calculated that it was capable of containing 10,700 spectators seated. It had 2 stories of arches, each 54 in number. The lower part of the building is now concealed, owing to the earth having accumulated to the height of nearly 11 ft. The inner space, forming the ancient arena, was a few years ago encumbered with small houses and gardens: but it was cleared, and the line of the houses carried back to the curve of the ancient arena, and the

present gateways opened under the directions of the architect Nottolini, The entrance at the E. end, which is wider and lower than the others, is part of the ancient work.

There are very pleasant walks and views about Lucca. From the ***Walk on the Ramparts**, planted with trees, and completely girdling the town, may be seen to advantage the beautiful outlines of the hills bounding the plain in which the city lies.

The Roman remains, called the *Bagni di Nerone*, near the lake of *Massaciuccoli*, are interesting. Their site, about 8 m. W., near the road to Viareggio, is beautiful.

The following villas will repay a visit, being amongst the finest in Italy. —*Torrigiani* at Camigliano, *Mansi* and *Mazzorosa* at Segromigno (there is a very curious specimen of the sculpture of the 12th cent. in the little church at the latter by Biduino), and *Montecatini* at Gattajolo, about ½ hour's drive from the Porta di San Donato.

There is a pleasant pathway of 2 m. along the ***Arches of the Aqueduct** to the mountains. Planned during the reign of the Princess Elisa, the political events of 1815 prevented the execution of this aqueduct; resumed in 1823, it was completed in 1832. The water is collected from numerous perennial springs in the hills S. of the plain, from which it is conveyed to an extensive reservoir at their base. Here commences a line of arches rivalling in length those of the Campagna of Rome, being upwards of 2 miles (3746 yards) long, consisting of 459 arches; terminated by a large distributing reservoir in the form of a circular temple, near the rly. stat. The engineer was Cav. Nottolini, and the expense £45,200; the minimum supply of water in the height of summer is 190,320 gallons daily, or about 9 gallons for every inhabitant.

Beyond Lucca, the rly. runs across a plain to

23 m. **Altopascio** Stat. with a picturesque mediæval bell-tower, and

30 m. **PESCIA** Stat., 1½ m. from the *town (10,000)*. A flourishing place, beautifully situated among groves of olives and mulberries, with a background of purple hills. The white mulberry has been cultivated here since 1340.

The **Duomo** has been modernised, only a small portion of the ancient façade, and the tower of 1356 remaining. Its principal ornament is a monument to Baldassare Turini, by *Raffaele da Montelupo*, the disciple of Michael Angelo. The chapel in which it stands is a rich specimen of the Cinquo-cento style (1451). The Ch. of **S. Francesco** has a portrait of St. Francis, by *Berlinghieri* (1230).

There are several manufactories of paper in and about Pescia, from which large quantities are annually exported; the water of the river Pescia is considered peculiarly well adapted to its fabrication. A great deal of silk is produced in the neighbourhood and sent to Lyons. Leather and felt hats are also manufactured here, and, on the whole, Pescia is one of the most actively industrious towns in Tuscany.

A very agreeable road of 22 m. up the valley leads from Pescia N. to San Marcello (Rte. 4).

Leaving Pescia, the rly. runs to

33 m. **Montecatini** Stat. The waters of this place have been much frequented of late years, the season commencing in May and lasting until the middle of September, during which period the traveller will find plenty of society and abundant accommodation at a moderate rate. In the Middle Ages these springs were greatly resorted to, but, having been neglected, they were again brought into notice towards the end of the last century, when the present bath-buildings were erected by Leopold I. There are 23 springs, all very copious; their temperature ranges from 72° to 82° Fahr. They contain variable quantities of carbonate, sulphate, and muriates of soda and lime; some of the sources (the Terme Leopoldine) as much as 2 per cent. of common salt, and one (the Nuova Sorgente) iron. They are principally used internally, and are transparent, without odour, slightly saline to the taste, but not otherwise

disagreeable. They have acquired a great reputation in chronic complaints of the liver and digestive organs. Three of the springs,—viz. the *Bagno Regio, Terme Leopoldine,* and *Sorgente del Cipollo*—are used exclusively as baths.

The town of Montecatini, from which the waters derive their name, is on a wood-clad hill about 2 m. to the N.E. (7000 inhab.) It is a place of considerable antiquity, and derives its name from the bowl-shaped space or concavity (Catino) in which it is situated. The ruins of the *Fortifications* are extensive and picturesque, and are curious memorials of mediæval military defences. Here, on the 29th of Aug. 1315, the Florentines were completely defeated by half their number, under the Ghibelline leader, Uguccione della Faggiuola, lord of Pisa and Lucca.

Leaving the Baths, we approach the range of hills that bound the Val di Nievole on the E. On one of them, which is of a singular conical form, is situated *Monsummano,* 2 m. (20 min. drive), from

34 m. **Pieve Monsummano** Stat. Near the town (6000) was discovered, in 1849, the *Grotto* of the same name in the limestone rock, from which issue the hot springs used as vapour-baths, and very efficacious in rheumatic and paralytic affections. A large *bathing establishment* was erected here in 1874: open 1st June to 15th of September. The visit of Garibaldi to recover from his wounds has tended to give the place a reputation. At Pieve, in the plain, is an ancient ch.

39 m. **Serravalle** Stat., a picturesque little town on the carriage road. Upon the hill above are the ruined towers of the ancient Rocca or castle, and the old gateway which crosses the road answers to its name by *closing* the *valley.* Situated, as the fortress is, between Pistoia and Lucca, it was a post of some importance in mediæval warfare, and withstood many a hard assault. The castle is apparently constructed out of the ruins of more ancient buildings, and some portions of the church seem to be as old as the 12th cent. A fine distant view of Pistoia on the E. is gained from the summit, and, in the opposite direction, of the rich Val di Nievole, and the distant group of the Pisan hills. The ground is here much broken with finely wooded hills.

Soon after crossing the Nievole, a deep cutting leads to the tunnel of Serravalle, excavated in the limestone rock; emerging from which we soon reach

42 m. **Pistoia** Junct. Stat. (Rte. 1.) Here carriages are sometimes changed for

63 m. **Florence** Central Stat. (p. 129).

ROUTE 4.

PRACCHIA TO LUCCA, BY SAN MARCELLO AND THE BATHS OF LUCCA. 40 m. Carriage road.

From **Pracchia** Stat. (Rte. 1), a diligence runs twice daily to

(8 m.) **San Marcello** (2130 ft.), a thriving town with several paper-mills.

[From S. Marcello a road turns N.W. to

5 m. **Cutigliano** (2500 ft.), an interesting little town, and favourite summer resort. On a pillar in front of the town hall is a grotesque *Marzocco,* with its paw on a human head. The road ascends to

13 m. (from S. Marcello) **Boscolungo,** finely situated on the ridge of the Abetone Pass (4500 ft.), and much frequented in the summer for the fir-wood cure. The place has become a resort for members of the Italian Alpine Club on account of the numerous excursions in the neighbourhood, which include the *Libro Aperto* (N.E. 2½ hrs.); *Tre Potenze,* to the S.W., so called because it formerly marked the bound-

aries of Modena, Lucca, and Tuscany; *Monte Majori* (1 hr.); *Cimone* (to the N., 11 hrs. there and back, including 2 hrs'. rest); and the *Lago Santo.*

Descending N. from Boscolungo the old post-road to Modena passes (2 m.) *Fiumalbo*, a little village, with an old castle picturesquely placed at the confluence of 2 mountain torrents. 2 m. further is *Pieve a Pelago. Barigazzo* lies 8 m. beyond. At *Paullo*, called also *Pavullo*, which is 16 m. further, the road becomes very bad. The descent to the plain is long, but nowhere steep. Part of this road is carried along the ridge of a spur of the Apennines, with a deep glen on each side. The view hence across the plain, with a foreground of wooded and cultivated hills, and studded with churches, castles, and towns, is very beautiful. About 60 m. from Boscolungo is **Modena** (*Hbk. N. Italy*, Rte. 35).]

From San Marcello, an excellent carriage road descends the pleasant valley of the Lima to

16 m. **Ponte a Serraglio**, the central point of the several villages which are called collectively the **Baths of Lucca.** Here are the principal hotels, baths, lodging-houses, and post office.

From the Ponte a road of less than 1 m. leads to

La Villa, a street of about 20 to 30 lodging-houses, where is the *English Church*, erected by private subscription, and the Casino.

The *Bagno alla Villa* has a spring of about 100°. Its waters are used internally, and are sent to various parts of Italy. They contain sulphates and muriates of lime and of magnesia, There is also a small deposit of silex, and of iron in a state of peroxide. They are efficacious in visceral obstructions, in obviating constipation, and externally in gout, rheumatism, old sprains, etc. The baths are of marble, with douches, stoves for airing linen, and every convenience. A bath costs 60 cents, and a trifling gratuity.

A road turns off to the l., and ascends to the palace of the ex-Duchess of Parma, who resides here occasionally in summer. Above the palace is the bath establishment of La Villa. From the square before the palace the visitor may continue the ascent by a very pretty road, to the

Bagni Caldi, containing several lodging-houses, on the side of a hill. Here are 2 springs, in one of which the thermometer stands at 127°. The proportion of saline matter in these waters is larger than in the others. There are vapour baths at this establishment. The *Bagno di S. Giovanni* has 2 springs, 98° Fahr. At the *Docce basse* there are 15 springs, 109° to 95° Fahr.; that called *La Rossa* is strongly impregnated with iron.

The springs called *Bernabò* (102° Fahr.) owe their name to a native of Pistoia, who, in the 16th cent., was cured of a cutaneous complaint by these waters.

On the borders of the Camaglione is a handsome hospital, with a circular chapel adjoining.

The waters flow from beneath the hill, whose base is washed on the E. and S. sides by the *Lima*, and on the W. by the *Camaglione* brook. The rock from which they issue is the *Macigno*, a tertiary sandstone, like the springs at Monte Catini. A popular opinion is, that they come from the *Montagna di Celle*, at a spot called the Prato Fiorito, remarkable for its early and brilliant vegetation, and for the rapid melting of the snow from its surface, notwithstanding its elevation. The mountain is of a conical form, one side presenting a perpendicular rock, and the other an inclined plane of greensward, enamelled, especially in June, with flowers of great variety and beauty. (2 hrs'. ride, by a steep and stony path from the Bagni Caldi.) It is best to go by *Monte Fegatese*, and return by *S. Cassiano di Controne*; the path runs for some way through the dry bed of a river, in the shade of a fine chestnut forest.

In spite of its secluded position and abundance of shade, the valley is intensely hot in summer, though not unhealthy; but in September the evenings become chilly and damp.

A favourite point of view is the village of *Lugliano*, about 3 m. distant, on a hill above the valley of the Lima.

From the *Bargilio*, 8 hrs. there and back, an old watch-tower on the summit of a conical mountain (3940 ft.), the whole duchy of Lucca, and even Corsica and Elba, are to be seen on a clear day.

About a mile below Ponte a Serraglio, the Lima falls into the Serchio.

[Following the latter stream towards the N.W., a road runs through *Gallicano* to

7 m. **Castelnuovo** (Rte. 2). Fine view from the Castle on Monte Alfonso, about 1 m. N.W. of the tower. The road continually ascends the rt. bank of the stream through

(12 m.) *Poggio*, (14 m.) *Comporgiano*, and by San Donino (fine bridge over the Serchio) to (17 m.) *Piazza*, in the midst of striking scenery.

From Piazza the ascent of the *Pisanino (Pizzo Maggiore)*, to the S.W., is best made by following the mule-path on the l. bank of the *Acqua Bianca* to (45 min.) *Nicciano*, thence past (30 min.) the wooden bridge of *Pontaccio*, and still continuing on the l. bank to *Castagnola*, whence a fine view of the mountain is obtained. Across some swampy ground and wooded and meadow land to *Gramolazzo*, reached in 1 hr. from Pontaccio. Thence the traveller may either bear to the W. by the *Capanne di Pisanino* and mount direct up to the (5 hrs.) Pizzo Maggiore, descending by the E. face called *Trattore*, and by *Corfigliano*, back to Gramolazzo, or proceed by *Trattore* and thence ascend, but the former is the least difficult. The summit is a narrow ridge, scarcely wide enough for two persons to pass. The view is very extensive, except on the S.W., where it is interrupted by the neighbouring peaks of the *Tambura* (Rte. 2), *Garnerone*, *Sagro*, and *Pizzo d'Uccello*. The ascent may also be made from Castelnuovo by Poggio, there turning S.W. up the rt. bank of the *Ferriera* as far as *Fabbriche*, thence by the l. bank to the junction of the streams at *Vagli Sotto*, thence N. to *Vagli Sopra*, and on to the *Capanne di Corfigliano* (3½ hrs. from Poggio), where a mountaineer may sleep; thence to the summit in from 4 to 5 hrs.

The ascent of the *Pizzo d'Uccello* may be made from the *Pizzo Maggiore* by descending to the (3 hrs.) *Pian di Minucciano* and crossing the *Gramolazzo*, and traversing the meadow land of *Serenaia*, whence a steep and stony path (2 hrs.) leads to the path of *Giogo* (or *Giovo*), marked by a wooden cross surmounting a little stone tower, and lying between the Pizzo d'Uccello (reached in 3½ hrs. from the Pian di Minucciano) on the N., and Garnerone to the S. (From the pass the path leads in 15 min. to some chalets, and 1½ hr. further is *Vinca*, a village of 600 inhabitants, where food and lodging may be had.)

The ascent of the Pizzo d'Uccello may also be made from *Ugliano* or from *Equi*. At the latter place is a singular cavern, called the *Buca d'Equi*.

The *Monte Sagro* may be ascended from *Vinca* without difficulty and without a guide in 3 hrs.; the path crosses the *Lucido*, near its source, and approaches the summit from the S. side by way of the *Capanne del Sagro*; descent to (6 hrs.) *Carrara* (Rte. 2), or (7 hrs.) *Massa*.

Though these Apuan Apennines, enclosed between the Serchio and the sea, are of small extent and moderate height, the peaks hardly rising above 6000 ft., still the small group combines all the elements of great natural beauty. From deep glens, scarcely elevated above the sea-level, and crowded with the most luxuriant vegetation, the marble crags rise in broken masses, every ledge and terrace covered with magnificent chestnut trees. Behind these rise the bold outlines of peaks, which are so steep and rugged as to test the skill of the most practised mountaineer, who will, however, be rewarded by views ranging over 100 miles of sea-coast, with the islands of Elba, Capraja, and Gorgona, rising out of the Mediterranean, marked by the dim outline of the Corsican mountains.]

2 m. below the junction of the rivers, the high road passes on the rt. a narrow bridge of five unequal arches, rising steeply in the middle, called the

Ponte della Maddalena. Its con-

struction is attributed to Castruccio, in 1322; but the common people call it the *Ponte del Diavolo.* The third arch is 60 ft. high, and 120 in span.

Passing the village of *Borgo*, the road leads through a chestnut forest, whose fruit is the principal food of the mountaineers. Its cultivation was stimulated by the premiums of Paolo Guinigi, the Lord of Lucca. The chestnuts are dried in an oven, ground to flour, and baked between hot stones into cakes.

A succession of picturesque villages adorns the valley and mountain sides, at intervals of 2 m. These are called *Decimo*, *Val Dottavo*, and *Sesto*, according to their distances from the capital, and have borne these names from the time of the Romans. The road follows the Serchio, which comes down with a strong current, often bearing a file of rafts, which are broken up for exportation on reaching the mouth of the river.

On the summit of a lofty hill is seen the *Convento degli Angeli*, now closed, founded by the Queen of Etruria in 1815.

Beyond Sesto the Serchio is crossed by a handsome bridge, the *Ponte a Moriano*, ornamented with colossal statues of saints (1829).

Soon afterwards a road to the l. turns off to **Marlia**, a royal villa embellished by the Baciocchi (3 m. from Lucca). It stands in a walled park of 3 m. circumference; the gardens are in the French taste, ornamented with fountains in imitation of Marly, near Paris, whence its name. Permission to visit the palace can be obtained at Lucca.

Several Lucchese families have large and handsome villas, with flower-gardens, in the neighbourhood of the palace.

The road now runs along a high embankment, being the outer barrier raised during the reign of the Princess Elisa, against the inundations of the Serchio. This river, in the 30 m. of its course, descends 48 ft. per mile, and brings down so much alluvial deposit as to cause a rapidly increasing rise in the level of its bed. In consequence of this, the summer height of the river, at the distance of ½ m. from Lucca, is 9 ft. above the sill of the gate of Sta. Maria, one of the most elevated points of the town. The difficulty and expense of controlling the river are such that various plans have been proposed for carrying it to the sea by a new and shorter artificial channel, so as to increase the current from Lucca downward.

Lucca (Rte. 3) is entered by the *Porta S. Maria.*

ROUTE 5.

LEGHORN TO FLORENCE, BY EMPOLI, 61 m. RAIL. 6 trains daily in 2 to 3 hrs.

LIVORNO, unaccountably corrupted into *Leghorn* by the English, is a modern town of little interest to the traveller, with a pop., excluding suburbs, of 78,000. The *Porto Nuovo*, or new harbour, begun in 1854, is protected on the W. by a semicircular breakwater, capable of receiving ships of large tonnage, and as a commercial seaport Leghorn now ranks after Genoa. Here also are built the large ironclads (*corazzate*) of the Italian navy.

The **Torre del Marzocco**, or *Torre Rossa*, is almost the only monument of the age of the Republic. It derives its first name from the *Marzocco*, or lion, placed upon it as a weathercock.

The **Duomo** has a façade designed by Inigo Jones. The present handsome Doric portico was erected by the Grand Duke Leopold II. The paintings in the vault are by *Ligozzi*. The episcopal see is of very recent foundation.

La Madonna.—Here are two good pictures by *Rosselli* and one by *Il Volterrano.*

The old **British Cemetery**, by the side of the Eng. Ch., contains several interesting tombs, amongst others those of Smollett and of Francis Horner; until the present century it was the only Protestant burying-ground in Italy. The *new* cemetery is 1½ m. distant.

The Greeks have two churches, one for those who are united to the Church of Rome, and the other for the Orthodox, *i.e.* those who acknowledge the supremacy of the Patriarch of Constantinople. The ceremonies are nearly the same in both. The Orthodox Ch., in Via Dietro S. Antonio, is the better of the two, and has some curious Greek paintings of saints, mostly on copper. Some of the priestly vestments, books, lamps, etc., gifts of the Emperor of Russia, are very handsome. Of late years the Greek population has increased, and some of the most wealthy merchants of Leghorn now belong to that nation.

The **Jewish Synagogue** is richly ornamented with marbles.

The **Palazzo Larderel** contains a gallery of pictures and statues. The interior decorations by modern artists are rich. Near it is

The **Great Reservoir**, built by Ferdinand III., in the form of similar edifices of the ancients—a large underground basin, covered over with a roofing in which are pierced openings to admit the air and light, so that the water is preserved clean and clear; this roof is supported on numerous pillars, like those in the Piscina Mirabilis near Baiæ, and the Sette Sale on the Esquiline at Rome. This cistern can contain a supply for 40 days, the water being conveyed by an aqueduct, erected in 1792, from *Camorra*, near Colognolo on the hills to the S.E.

The Piazza di Carlo Alberto, a large new square, has *statues* of the Grand Duke Ferdinand, and his successor Leopold II.

On the side of the port is the *statue* of Ferdinand I. de' Medici, by *Giovanni dell' Opera*, a good work. At the corners of the pedestal are four Turkish slaves, in bronze, by *Pietro Tacca*, modelled from a father and three sons taken by the galleys of the Order of St. Stephen at the battle of Lepanto.

The three *Lazzaretti* of *San Rocco*, *San Jacopo*, and *San Leopoldo*, are all remarkable buildings of their kind. Each was intended for a separate class of vessels, distinguished according to different degrees of danger of contact. The first was for those which arrived with a clean bill of health; the second, for those which were what would be called in the East compromised; the third, for vessels with a foul bill: or, as it is expressed in the Italian, according as the *patente* was *netta*, *tocca*, or *brutta*. The only one now in use is the second, and vessels with foul bills of health are ordered off to Varignano in the Gulf of Spezia.

A pleasant walk or drive may be taken along the coast to the popular bathing establishment of **Ardenza**, 2 m. to the S.; 3 m. further, commanding a fine view, is the pilgrimage ch. of **Monte Nero.** Here is preserved a miraculous picture which is said to have sailed by itself, in 1345, from the island of Negropont to the shore of Ardenza. It is 7 ft. 7 in. high, and 4 ft. 9 in. wide, is painted on canvas glued to panel, and represents the Virgin and infant Saviour, who holds a string which is tied to a small bird.

Leghorn is much frequented by Italians during the bathing season, and three large establishments of baths have been fitted up along the shore—*Pavalleggeri*, *Rancaldi*, and *Palmieri*—besides Ardenza.

Livorno was a place of some importance in the 14th cent., but it owes its present prosperity to the wisdom of Ferdinand I. The first stone of the new walls was laid by Francesco I. on the 28th of March 1577, but they had not made much progress at his death. Most of the public buildings were erected by Ferdinand I., or about his time. A few years before (*i.e.* in 1551) the pop. was only 749. He invited inhabitants of every nation and creed,—Corsicans who were discon-

tented with the Government of Genoa; Italians of other states seeking to escape the tyranny of their respective governments; Roman Catholics who withdrew from persecution in England; and new Christians,—that is, forcibly converted Moors and Jews,—as well as Jews who adhered to their religion, then driven from Spain and Portugal by the cruelty of Philip II., animated and assisted by the Inquisition. But above all others, the inhabitants of Provence, and the traders of Marseilles, who were suffering from the war then wasting France, crowded to Leghorn. A considerable portion of the trade is still in the hands of Jews.

Leghorn to Florence.

The Stat. is on the N. of the town, outside the Porta San Marco. The line runs nearly N. across an uninteresting marshy flat, as far as

12 m. **Pisa** Junct. Stat. (Rte. 2). There is also a steam tramway between Pisa and Pontedera.

The line now turns E., and runs through a beautiful and highly cultivated country.

17 m. **Navacchio** Stat. The Pisan hills, crowned by the peak of La Verrucca, and the Arno flowing at their base, form beautiful objects in the landscape on the l.

20 m. **Cascina** Stat., a cheerful town. Portions of the church and baptistery are perhaps as early as the 10th cent. A desecrated chapel of St. John the Baptist, now a wine-store, is covered with frescoes by *Martino da Siena* (1386), but sadly injured. Here, in 1364, the Pisans sustained a signal defeat from the Florentines upon the feast of San Vittorio, July 28. [1½ m. distant are the hydraulic works of *La Botte*, made to drain the Lake of Bientina by carrying its waters beneath the bed of the Arno.]

25 m. **Pontedera** Stat. (3400). The church was built in 1273.

[Carriage road hence to (27 m. S.E.) *Volterra*, ascending the l. bank of the Era. The scenery is pleasing, the hill-sides being covered with rich vegetation. and dotted over with picturesque villages.

4 m. from Pontedera we pass through the village of Ponsacco (about 6 m. distant, on the rt., are the Baths of *Casciano*, much frequented in July and August, and very efficacious in rheumatic and nervous affections); and near the 8th mile that of *Capanoli*, where there is a large villa of Camugliano, belonging to the Marquis Nicoloni. A little further on beyond the Era is seen the picturesque village of *Piccioli*, on a hill clothed with olive plantations. Further on, the river Sterza is crossed by a handsome bridge, about 1 m. above its junction with the Era. From this point the valley narrows, and becomes less productive; to the rich alluvial soil lower down succeed the tertiary marine marls and sands. As we ascend the valley, the hill of Volterra and the mountains of Monte Catini come into view, the country becoming more bleak and barren. The village of *Lajatico*, a fief of the Corsini family, is left on the right, and after a gradual rise along the Ragone torrent, the road reaches its highest point, the summit-level between the valleys of the Era and Cecina, near the Osteria di *Bachettona*, 500 feet above the Arno at Pontedera. 3 roads branch off from this point, on the rt. to Monte Catini, on the l. to Volterra, whilst the continuation before us leads to the rly. stat. at 5 m. *Saline* (Rte. 9), to Pomarance, to the boracic acid Lagoni, and from thence to Massa Maritima.

The view from the Pass of *La Bachettona* is very fine, to the N. embracing the whole extent of the valley of the Era, closed by the rounded group of the Pisan hills, beyond which rise the Apennines of Modena and Lucca, the peaks of La Pania being conspicuous objects in the panorama; in front and to the S. the clayey arid region over which Volterra towers, with the river Cecina at its base, and beyond the wooded range of the Mar-

emma, behind Pomarance, crowned by the mediæval castles of Rocca Silana, Monte Castelli, and Libiano; whilst on the rt., and nearer to where we are standing, are the hills of Monte Catini, the village grouped round its high square tower, and the prolongation of the range to the shores of the Mediterranean, by the heights of Castellina and Monte Vaso.

From La Bachettona a good road of 7 m. leads E. to Volterra (Rte. 9), first ascending gradually along the summit of the ridge that separates the waters flowing into the Cecina and the Era, and afterwards by zigzags the hill on the top of which the town is situated. Before reaching the city the ascent becomes more rapid, the road passing along the promenade at the base of the Castle Hill, from which the prospect over the Val Cecina and Mediterranean is extremely fine.]

Crossing the Era, the rly. proceeds to

35 m. **S. Miniato dei Tedeschi** Stat. (2543), whose lofty tower forms a very conspicuous object for miles around. It is celebrated as the birthplace of Francesco Sforza. The *Duomo* was altered to its present form in 1488; some parts are of the 10th cent. The ch. of *S. Jacopo* has a lunette of the Annunciation in Robbia ware. The title of Marquis of S. Miniato was some years ago granted to an Englishman of Hebrew extraction; this town, like Fiesole, Colle, and Volterra, having the privilege of conferring the rank of nobility on plebeians by inscribing their names in its Libro d'Oro.

42 m. **EMPOLI** Junct. Stat. (18,000), a thriving town, situated in the centre of the lower valley of the Arno. Its narrow streets contain several ancient houses. Had the proposal made in the first meeting, or "*parliament*," of the Ghibelline chieftains in 1260, held in this place after the battle of the *Arbia*, prevailed, Empoli would have become the capital of the Florentine state. In this memorable conflict, the power of the Guelphs seemed completely annihilated, and all who belonged to their party fled from Florence, and took refuge at Lucca and Bologna. It was then suggested that, in order to root out the hated faction, Florence should be razed to the ground, and the seat of government transferred hither; and this would have been carried into effect, had not one man opposed it, *Farinata degli Uberti*. "Never," exclaimed he, "will I consent that the dear city which our enemies have spared shall be destroyed by our own hands. Were I the last of the Florentines, I would die a thousand deaths to defend her walls." So saying he quitted the assembly; but his voice prevailed.

The **Collegiate Ch.**, built in 1093, presents its original façade nearly unaltered. The rest was modernized in 1738. In an adjoining room has been formed a small collection of pictures, including several attributed to Botticelli and Frà Bartolommeo, together with more ancient paintings on a gold ground. Three excellent specimens of sculpture,—a *statue of S. Sebastian, with two angels above the cornice, by *Rossellino;* the Virgin, a relief, by *Mino da Fiesole;* and a lunette of God the Father with cherubs, in Robbia ware.

Close to the church is an ancient **Baptistery**, containing a Pietà in fresco, and a font of 1447.

Santo Stefano (1367), formerly belonging to the Augustinians, retains some good frescoes by *Il Volterrano*.

S. Maria degli Scolopi contains a good early work of *Rossellino*, the Annunciation, in white marble (1447).

S. Maria di Fuori, a conspicuous ch., with a dome, has some sculptures in terra-cotta.

8 m. N. of Empoli, between Vinci (birthplace of *Leonardo* in 1452), and Carmignano, on the S.E. slopes of Monte Albano, is the well-preserved ruin of ***S. Giusto a Pietra Marina** (1300 ft.), formerly attached to a monastery, which has almost entirely disappeared. The ch. consists of a narrow nave with transepts, E. of which open three parallel round apses.

An interesting little crypt is used by the peasant in charge of the building for stacking his firewood.

Rly. S. to Siena (Rte. 6). The line to Florence continues N.E., and passes on the l. the villa of *L'Ambrogiana*, built by Ferdinand I. upon the site of one formerly belonging to the Ardinghelli family. It is in a semi-castellated style, with towers at the four angles, and is now a penitentiary.

45 m. **Monte Lupo** Stat. The Rocca, or castle, was fortified, according to Villani, by the Florentines, in 1203. On the opposite bank of the Arno is the demolished stronghold of *Capraja*, formerly hostile to the rising Republic of Florence, who called their fortress *Monte Lupo*, the *Mount of the Wolf*, by whom the *capra*, or goat, was to be devoured. Pleasant walk to Signa, through Malmantile (see below).

After 3 m., the railway crosses the Arno for the first time on a massive iron bridge. Here commences the gorge or ravine of *La Gonfolina*, which, for the most part, is only wide enough to allow the river to pass; it is probable it has been opened at a comparatively recent period by some great convulsion of nature, by which the middle valley of the Arno, or that of Florence, was drained of the Lake which filled it. Much engineering difficulty was experienced in carrying the railway through this defile. On the hills grow stone-pines; and in their ravines are extensive quarries of *pietra serena*, the sandstone so much used in the buildings of Florence.

The old post-road winds along the opposite side of the river. 2 m. before reaching Signa the railway crosses the Ombrone river, at the E. extremity of the Gonfolina pass. The surrounding country is celebrated for its wines.

52 m. **Signa** Stat. (6600), comprising the ancient borgo, upon the hill to the l., and Lastra-Signa, on the opposite bank of the Arno, reached by a bridge. The latter is surrounded by good old *walls*, still retaining their bold machicolations. It was fortified by the advice of Sir John Hawkwood, in 1377. Signa is the centre of the straw-hat manufacture here carried on to a great extent. The narrow streets are filled with the busy workers. In the middle of the town is a beautiful loggia with old columns. [3 m. distant, by a steep but beautiful road, is the little village of *Malmantile*, situated on the top of a hill, and curious from its old *fortifications*.]

After leaving Signa we cross the river Bisenzio, a considerable stream from the mts. behind Prato. Here the valley widens into an extensive plain.

54 m. **San Donnino** Stat., near *Brozzi*, whose numerous villas announce the approach to the capital.

S. Donnino has some Renaissance sculptures and other works of art. Near it is the ch. of *S. Andrea*, with an ancient tower and some frescoes. *S. Martino in Brozzi* has a marble font and two exquisite ciboria. Nearer Florence, the ch. of *S. Biagio* has preserved some 14th-cent. frescoes, and *S. Clemente* at Peretola has a fine marble ciborio.

61 m. **Florence** Centr. Stat. (Rte. 1.)

ROUTE 6.

FLORENCE TO SIENA, BY EMPOLI. 60 m. RAIL. 4 trains daily in 2 to 3 hrs.

For the first part of this line, to

20 m. **Empoli** Junct. Stat., see Rte. 5. Poor Buffet. Here carriages are changed, and the rly. to Siena branches off to the l., and enters the valley

of the Elsa. During the first 2 m. the town of *San Miniato dei Tedeschi*, with its high mediæval tower, forms a very picturesque object on the summit of hills on the rt.

27 m. **Granajuolo** Stat., 2 m. distant from the flourishing Agricultural School founded by the Marquis Ridolfi at *Mileto*. A district rich in corn, vines, and mulberry-trees is passed before arriving at

31 m. **Castel Fiorentino** Stat. (2300) on the hill to the l., in former times a town of considerable importance, commanding the high-road from the Val d'Arno to Siena. A circuitous and hilly road leads S.W. to (7 m.) **Montajone**, a finely situated town, commanding an extensive view. Thence a rough lane or shorter footpath runs due S. to (1 hr.) the Franciscan Convent and pilgrimage Ch. of **S. Vivaldo**, much frequented on Ascension Day. Here is a striking *series of Passion Scenes (14 Stations) in terra-cotta, somewhat less than life, arranged in closed chapels, with a background of fresco. The Last Supper and Washing of Feet are coarse but spirited; the Entombment, with the Virgin and Magdalen on guard, is most impressive. The groups are attributed to a sculptor named *Guercio da Gambassi*, of whom very little appears to be known.

36 m. **Certaldo** Stat. (7500), a highly picturesque town, immortalised by its connection with *Boccaccio*, who assumed the name of *Certaldese* to commemorate the country of his family. Here he spent the greater part of his life on his return from Paris, and was buried (1375) in the Ch. of St. Michael and St. James, called the Canonica.

Boccaccio's sepulchre formerly stood in the centre of the ch.; against the wall close by was the epitaph written by himself, and an additional one by his friend Collucio Salutati, chancellor of the Seigniory of Florence. The podestà of Certaldo, Lattanzio Tedaldi, erected a more magnificent monument to him, in 1503. For more than 4 centuries it was the honour of Certaldo, and had attracted many travellers to the Canonica, when in 1783 it was removed by a false interpretation of the Leopoldine enactment against burying in churches. The stone that covered this tomb was broken and thrown aside as useless into the adjoining cloister. *Boccaccio's house* in the upper town, marked by an inscription, is built of brick, and has a small tower. It was repaired in 1823 by the late Marchioness Lenzoni Medici, who reconstructed the staircase, decorated Boccaccio's chamber with his portrait, a large fresco by Benvenuti, and a bookcase containing his works. The furniture is the oldest that could be found at Certaldo, with some imitated from paintings of that period. The lamp seems the most authentic article of the whole, as it was found in the house. A well and a bath are shown, which, according to old tradition, belonged to Boccaccio. The fragments of stone which covered his grave for more than 4 centuries were collected in 1826, and placed in this house with an inscription by the poet Giordani. In the Piazza Solferino, in the lower town, a statue has been erected to his memory by *Passaglia* of Lucca.

Beyond Certaldo, the curious group of slender towers at S. Gimignano became visible on the rt.

44 m. **Poggobonsi** Junct. Stat. (3600) derives its name from the hill, Poggio Bonsi, at the foot of which it is situated, and which is surmounted by an old castle built in the middle of the 15th cent., during the wars between the Sienese and the Florentines.

1½ m. above Poggibonsi is the **Ch. of S. Lucchese**, which has a good altarpiece of Robbia ware; and in the old refectory a fresco by *Gerino da Pistoia*, representing the Miracle of the Loaves and Fishes.

Branch rly. to (5 m. W.) **Colle d'Elsa** Stat. (1100), with important iron and glass works. In the upper town, Colle Alto, is a Cathedral dating from the 13th cent., but much modern-

ized, with an interesting pulpit on four ancient marble columns. Here also are some mediæval mansions, including the house of the architect Arnolfo di Cambio. Fine view, overlooking the lower town, or *Colle Basso.* The rly. will be continued to Volterra (Rte. 10).

From Poggibonsi the rly. follows the valley of the Staggia nearly to the source of the river, ascending about 750 ft. in a distance of 16 m., and passes, 5 m., the village of **Staggia*, with a mediæval castle and *tower*, on the rt., and further on, the old square castle of **Monte Riggioni*, which forms a very picturesque object in the landscape. 2 m. before arriving at Siena the railroad enters a tunnel 1661 yards long, pierced in the hill of San Dalmazzo, which here forms the summit-level that separates the waters flowing into the Elsa and the Arno on the N., and into the Ombrone on the S. Beyond the tunnel the Chiusi line descends steeply to the l., to

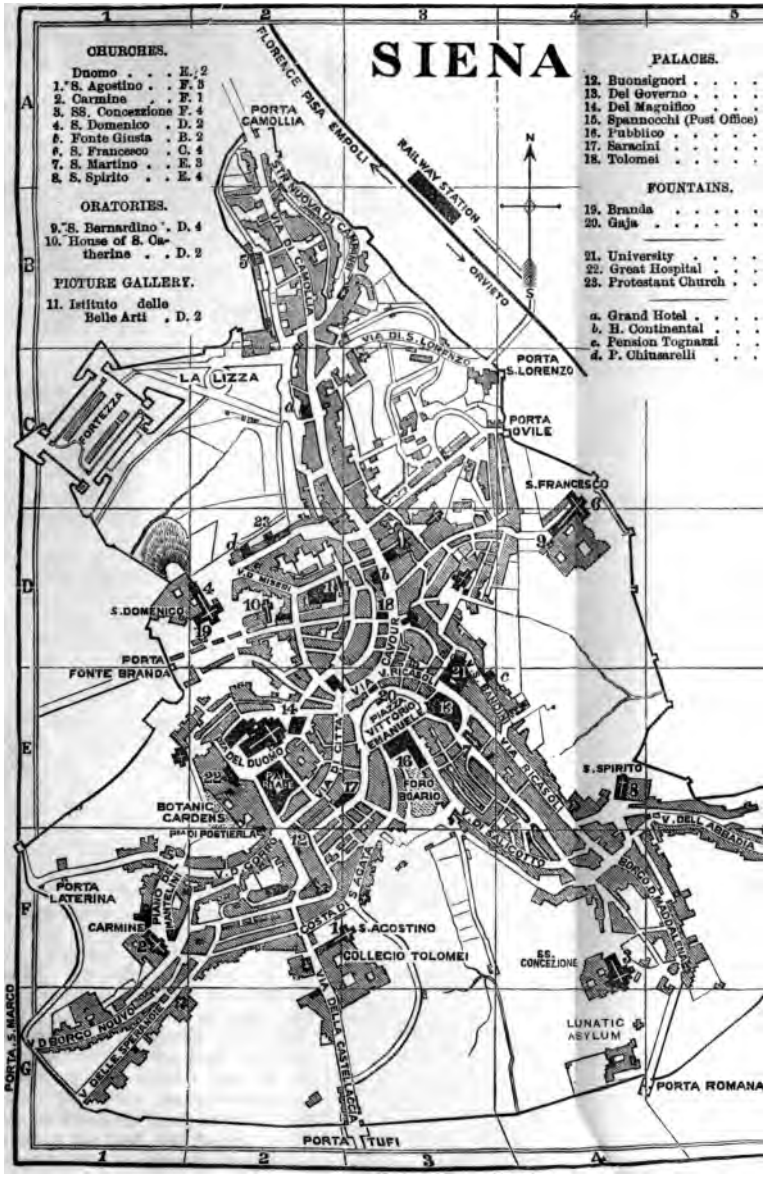
Siena.

SIENA.

INDEX.

	PAGE
Archives	175
Baldassare Peruzzi, House of	183
Baptistery	176
Beccafumi, House of	180
Belcaro	186
Campansi Convent	183
Campo, Piazza del	174
Casino dei Nobili	174
Churches:—	
Carmine	180
Concezione	185
Duomo	176
Innocenti	179
Madonna degli Angeli	185
Madonna della Neve	174
Osservanza	186
S. Agostino	180
S. Andrea	173
S. Bernardino	184
S. Catarina	185
S. Crespino	180
S. Cristoforo	174
S. Domenico	182
S. Eugenio	186
S. Francesco	184
S. Giorgio	184
S. Giovanni	176
S. Giovanni Battista	184
S. Girolamo	185
S. M. della Scala	179
S. Martino	176
S. Pietro alla Magione	183
Churches:—	PAGE
S. Pietro alle Scale	180
S. Pietro Ovile	184
S. Quirico	180
S. Spirito	184
S. Stefano	183
S. Vigilio	184
SS. Vincenzo e Anastasio	183
Servi	185
Trinità	185
Collegio Tolomei	180
Fonte:	
Branda	186
Follonica	184
Gaja	175
Giusta	183
Nuova	186
Pantaneto	184
Ovile	186
Fortress	183
Fresco by Sodoma	180
Hotels (*see* Index at end of vol.).	
House of Refuge	183
House of St. Catharine	185
Library	182
Lizza	183
Loggia del Papa	176
Loggia di San Paolo	174
Lunatic Asylum	185
Magdalen Hospital	180
Monastero	186
Monte Aperto	173
Opera del Duomo	179
Palazzo:	
Buonsignori	180
Cinughi	174
Governo	175
Grottanelli	190
Magnifico	176
Nerucci	181
Piccolomini	180
Pubblico	174
Saracini	181
Spannocchi	174
Tolomei	174
Turchi	184
Piazza:	
Salimbeni	174
Vittorio Emanuele	174
Picture Gallery	181
Pontignano	186
Porta:	
Camollia	184
Pispini	185
Romana	185
Tufi	190
Sallustio Bandini, Monument of	174
Scala Hospital	179
University	184
War Monument	181

60 m. **SIENA** Stat. (25,000). This ancient city, the chief town of one of the Departments of Tuscany, the seat of an archbishop and of a university, occupies the irregular summit of a hill of tertiary sandstone, rising on the borders of the dreary and barren tract which forms the S. province of Tus-


SIENA
CHURCHES.
Duomo . . . K. 2
1. S. Agostino . . F. 3
2. Carmine . . F. 1
3. SS. Concezzione F. 4
4. S. Domenico . D. 2
5. Fonte Giusta . B. 2
6. S. Francesco . C. 4
7. S. Martino . . E. 3
8. S. Spirito . . E. 4
ORATORIES.
9. S. Bernardino . D. 4
10. House of S. Catherine . . D. 2
PICTURE GALLERY.
11. Istituto delle Belle Arti . D. 2
PALACES.
12. Buonsignori . . . .
13. Del Governo . . . .
14. Del Magnifico . . .
15. Spannocchi (Post Office)
16. Pubblico . . . . .
17. Sarracini . . . . .
18. Tolomei . . . . .
FOUNTAINS.
19. Branda . . . . .
20. Gaja . . . . . .
21. University . . . .
22. Great Hospital . . .
23. Protestant Church . .
a. Grand Hotel . . . .
b. H. Continental . . .
c. Pension Tognazzi . .
d. P. Chiusarelli . . .
FLORENCE PISA EMPOLI
RAILWAY STATION
ORVIETO
PORTA CAMOLLIA
LA LIZZA
FORTEZZA
PORTA S. LORENZO
PORTA OVILE
S. FRANCESCO
S. DOMENICO
PORTA FONTE BRANDA
PIAZZA VITTORIO EMANUELE
FORO BOARIO
S. SPIRITO
BOTANIC GARDENS
PORTA LATERINA
CARMINE
S. AGOSTINO
COLLECIO TOLOMEI
SS. CONCEZIONE
LUNATIC ASYLUM
PORTA ROMANA
PORTA TUFI
PORTA S. MARCO

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Siena.

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Beccafumi, Hou
Belcaro. .
Campansi Couve
Campo, Piazza d
Casino dei Nobil
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Carmine .
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S. Francesco
S. Giorgio .
S. Giovanni
S. Giovanni Ba
S. Girolamo
S. M. della Sca
S. Martino.
S. Pietro alla M

cany. The whole district bears a desolated appearance, and consists of bare clay hills capped with marine sandstone. The streets are generally narrow and irregular, frequently so steep as to be impassable in carriages, and many of them are mere narrow lanes; the smaller streets are mostly paved with tiles, in the manner described by Pliny as the "spicata testacea;" the wider ones are bordered with large mansions (*palazzi*), some of which have lofty towers and rings near the gateways. When Siena, as a republic, was the rival of Florence, 200,000 inhab. were found within its walls; it had 39 gates, of which all but 8 are now closed; the arts were encouraged, the city became the seat of a school of painting, and its commerce was so extensive as to excite the jealousy even of the Florentines.

Siena preserves, almost without change, the name of *Sena Julia*, and is supposed to have been a colony established by Julius Cæsar. Though in the heart of Tuscany, it does not possess a vestige of Etruscan antiquity. The interest of the existing city is derived from its prominent position among the free cities of the Middle Ages. In the early part of the 12th cent. it had thrown off the yoke of the Countess Matilda, and declared itself an independent republic. The nobles fell early before the power of the people, and were compelled to retire from the city. The popular party, although divided by the rivalry of their leaders, warmly embraced the Ghibelline cause; and on the expulsion of Farinata degli Uberti from Florence all the Florentine Ghibellines who were implicated in the conspiracy with him were received with favour at Siena. During the hostilities which followed, the whole power of the Guelph party in Tuscany was defeated by the combined forces of Siena and Pisa, under the command of Farinata and the generals of Manfred, at Monte Aperto, 6 m. E., on the l. bank of the Arbia. This battle, commemorated by Dante, in which the Guelphs left 10,000 dead upon the field, was fought on the 4th Sept. 1260; it not only established the supremacy of the Ghibellines, but left in the hands of the Sienese the great standard of Florence.

The victory of Monte Aperto brought back to Siena a great number of her exiled nobles, who became citizens and traders, or lived as a distinct class in a separate quarter of the city, which still retains the name of "Casato." After numerous contests between the people and the rich merchants, who formed a kind of burgher aristocracy on the overthrow of the nobles, Charles IV. in vain endeavoured to acquire the signoria; but the city, although able to resist his schemes, was too much weakened in her principles of liberty by the tyranny of Pandolfo Petrucci and other usurpers to withstand the encroachments of the Medici, who found means to undermine and destroy the last remnant of her freedom.

It was during this last struggle that the ferocious Marchese di Marignano, whom the Grand Duke Cosimo de' Medici had employed to reduce the citizens by famine, inhumanly destroyed the population of the Sienese Maremma, and carried desolation into the whole of that once fertile district. Malaria inevitably followed this cruel policy, and "those," says Sismondi, "who at the peace returned to reap the inheritance of the victims of Marignano, soon fell themselves the victims of that disease."

The **School of Painting** *of Siena* is a remarkable feature in the history of the city; for a brief notice of its character and its masters, see *Introduction*, § 8. In the following description, the various objects of interest are divided into seven groups, arranged in their most convenient order.

I.—A gradual ascent of 5 min. from the stat. leads into the Via Cavour, the principal thoroughfare. Here on the l., facing the Grand Hotel, is the ch. of **S. Andrea**, the sacristy of which contains three good little pictures by *Giov. di Paolo*—a Coronation of the Virgin (1445), SS. Andrea and Cecilia, and a Pietà—all on a gold ground, and originally forming part of a triptych.

300 yds. further, on the rt., is the **Madonna della Neve**, a small ch. consisting of 2 vaulted bays (1471), without columns. Behind the altar is a *Virgin and Child by *Matteo di Giovanni*, with a crowd of beautiful angels, some of which are making snow-balls. SS. Peter and Jerome stand below; SS. Lawrence and Catharine kneel. The ch. is open only on the 5th Aug., the anniversary of the miraculous fall of snow, A.D. 355 (see Hbk. Rome, *S. M. Maggiore*); but the key may be obtained at a shop nearly opposite.

Just beyond is the Piazza Salimbeni (D. 3), with a statue of the scientific economist *Sallustio Bandini* (1677–1766), and a rebuilt 13th-cent. Palazzo. Adjoining is the restored **Palazzo Spannocchi** (1470), now the Post and Telegraph Office; and next to it the pretty Gothic brick front of the **Pal. Cinughi.**

Further on we reach a small piazza, adorned with a wolf on a column. To the rt. is the fine stone Gothic front of the ***Palazzo Tolomei** (1205); to the l. the **Ch. of S. Cristoforo.** Over an altar l. is a good Virgin and Child with SS. Luke and Romualdo, by *Pacchia*; and to the rt. of the high altar a small St. Cristopher.

Continuing S., to the l. rises the **Casino dei Nobili** (E. 3), formerly the **Loggia di San Paolo*, built in 1417 by the merchants of the city. Here sat what was in the Middle Ages considered as the most impartial commercial tribunal in Italy; its laws were recognised by nearly all the other republics, and its decisions considered binding. The marble seat was designed by *B. Peruzzi*. The statues of St. Peter and St. Paul are by *Vecchietta*; Crescentius and Ansano, warrior saints, by *Antonio Federighi*.

The large irregular Piazza ***Vittorio Emanuele** slopes like an ancient theatre in the form of a shell. It is difficult to imagine anything more perfectly in accordance with the idea of republican greatness than the aspect and shape of this forum; it was the scene of many tumults during the *Middle Ages*, and derives its ancient name, "del campo," from the passage of Dante:—

> Quando vivea più glorioso, disse,
> Liberamente nel Campo di Siena,
> Ogni vergogna deposta, s' affisse.
>
> *Purg.* xi.

> His glory at the highest—he replied,
> Free in Siena's market-place he stood,
> Throwing all fear of ridicule aside.
>
> WRIGHT'S *Trans.*

It is the scene of the annual horse-races, called the *Palio*, which take place on the 15th August, contested by the several wards of the city with a spirit of rivalry which recalls the factions of ancient Rome.

Siena is well worth a visit at this time, when the whole town keep holiday, and the people masquerade in mediæval costume.

The ***PALAZZO PUBBLICO** (1295–1309), built from the designs of Agostino and Agnolo da Siena, is now converted into public offices, courts of law, and prisons. The lofty tower (1325–45), called *del Mangia*, from the figure that strikes the hours, is said to have been greatly admired by Leonardo da Vinci, who came here to examine its construction in 1502. Fine *view* from the summit (fee ½ fr.). The chapel in the form of a loggia below (1376), was built to commemorate the cessation of the plague of 1348, which carried off 80,000 persons. Its marble reliefs are copies, the original being in the Opera del Duomo. Over the altar is a damaged fresco by *Sodoma* (1537).

In the **Sala dei Matrimoni Civili** i a good painting of the Virgin and Children, with SS. Michael and Ansano. On the vault, the history of Alexander VII.

The **Sala di Biccherna**, instituted for the management of the taxes and civil affairs of the republic, contains a Madonna with SS. Ansano and Galgano, by *Sodoma*; and the Coronation of the Virgin by *Pietro Lorenzetti* (1445). Here is also a civic treasure chest of 1300, and a fine intarsia bench.

The **Sala del Sindaco** has a beautiful

*Resurrection, by *Sodoma*. Opposite, *Fran. Vanni*, Virgin and Child.

The **Sala dei Nove** or *della Pace* is covered with **frescoes* by *Ambrogio Lorenzetti* (1338), illustrating the results of good and bad government, one of the most important works of the age; much damaged by an earthquake in 1798.

The **Sala del gran Consiglio**, also called *della Balestra*, and *del Mappamondo*, contains the immense *fresco, by *Simone Martini* (1315), of the Madonna and Child under a baldacchino, the poles of which are held by the Apostles and patron saints of the city. The fresco in chiaroscuro, representing Guidoriccio da Fogliano at the assault of Monte Massi, by the same painter (1328), is curious for the great variety of military engines introduced. SS. Ansano, Vittorio, and Bernardino Tolomei, are pure and grand works of *Sodoma* (1534). Between the two former is a Virgin and Child by *Guido da Siena* (1221). SS. Bernardino and Catharine on the piers, by *Sano di Pietro* and *Vecchietta*, in 1461. The adjoining **chapel**, divided off by a fine 15th-cent. wrought-iron railing, has frescoes of the Death and Assumption of the Virgin, with a large Christopher, by *Taddeo di Bartolo;* the altar-piece of the *Holy Family and S. Calixtus is by *Sodoma*. The *intarsia stalls, illustrating the Creed, were the work of *Domenico di Niccolò*, 1429. The vestibule has a curious gallery of portraits of illustrious personages, republicans, and others, among whom Cicero, Cato, heathen gods, and warriors, are found ranged with Judas Maccabæus and St. Ambrose; they are also by *Taddeo di Bartolo* (1414).

In the **Sala del Concistoro**, the roof, painted by *Beccafumi*, represents the burning of the enemies of Rome; it has been injured by modern restoration. The fine doorway was the work of *Jacopo della Quercia*.

The paintings of *Spinello Aretino* (1400), in the **Sala della Balia**, are among the best ceremonial pictures of Giotto's school. They represent events in the conflict between Frederick Barbarossa and Alexander III., from their first election to the triumph of the pope over the emperor, and their final reconciliation; in the Procession of the Pope, his horse is led by a Doge. This chamber contains also two beautiful coffers.

The Via Giovanni Dupré should be descended as far as the Piazza del Mercato, for the view of the Palazzo from the other side.

The *Fountain*, called **Fonte Gaja**, from the joy caused by the arrival of water in the interior of the city in 1343, gave the epithet "della Fonte" to *Jacopo della Quercia*, who executed (1412–1419) the white marble reliefs (now in the Opera del Duomo), representing subjects of Scripture history, and Faith, Hope, Charity, Justice, etc. The whole has been replaced by a modern white marble fountain in the style of the original by *Sarrocchi*, a native sculptor (1869). The subterranean aqueducts which supply it with water are 18 m. in length. The fountain was originally adorned with an antique statue of Venus, which was destroyed under the impression that it brought bad luck to the city in her wars with Florence.

Among the many remarkable events which have taken place in the Piazza del Campo was the summary punishment of the Emperor Charles IV. for his attempt to seize the signoria in 1369. The people, on the first manifestation of his design, broke into his palace, disarmed his followers, and left him alone in this square, "addressing himself in turn to the armed troops which closed the entrance of every street, and which, immovable and silent, remained insensible to all his entreaties. It was not till he began to suffer from hunger that his equipages were restored to him, and he was permitted to leave the town.

The ***Palazzo del Governo** (formerly *Piccolomini*), on the E. side of the square, was designed by *Bernardo Rossellino* for Pius II. (1469–1500). Here are preserved the Archives, a

portion of which were carried off by the French and restored in 1815, and contain a valuable collection of state papers during the republican times, some of which are illustrated with miniatures. Amongst the latter is the frontispiece of the *Assumption, with St. Thomas kneeling before the Virgin, painted by *Niccolò di Ser Sozzo* in 1334. The MS. to which it belongs is known as the *Caleffo dell' Assunta*, and consists of a register or inventory of the lands and castles belonging to the Republic in the 12th, 13th, and 14th centuries (*Biccherne*). Others are painted by *Dietisalvi* (1264), *Duccio*, and *Lorenzetti*. Near the palace is the elegant

***Loggia del Papa**, erected for Pius II. by *Federighi* in 1462—"gentilibus suis," as the inscription states.

The adjacent ch. of **San Martino** has a front built by Giovanni Fontana in the 17th cent., and contains the Circumcision by *Guido*, in 2nd chapel on rt., and a good Nativity by Beccafumi at the 3rd chapel l. This and the opposite chapel are beautifully sculptured in marble by *Lor. di Mariano*. There are some statues in terra-cotta, in the chapel of the Crucifix, attributed to *Jacopo della Quercia*.

II.—Returning to the piazza, and crossing it to its N.W. corner, the Via Pellegrini leads to the

Palazzo del Magnifico (14, E. 2), with fine bronze ornaments and rings on the outer wall, cast by *Cozzarelli*, who also erected the palace in 1504 for Pandolfo Petrucci, the Tyrant of Siena, called Il Magnifico.

Close by is the ***Baptistery**, or Church of *S. Giovanni*. Its unfinished front is of purer Gothic than the Cathedral, and is attributed to *Jacopo del Pelliciaio*, for the design of which he received 1 florin in 1382. Its pilasters are panelled in lozenges, alternately with quatrefoils, heads of St. John the Baptist, and lions' heads. To the l. a *lofty flight* of steps leads through a *beautiful* marble gate, in the pointed style, to the Piazza of the duomo, which in the original design was intended as a lateral door into the great nave of the cathedral. The six reliefs on the **Font*, in gilt bronze, are the Baptism of the Saviour, and St. John before Herod, by *Lorenzo Ghiberti*; the Expulsion of Zacharias, by *Jacopo della Quercia*; the Banquet of Herod, by *Donatello*; the Birth of St. John, and his Preaching in the Desert, by *Sano* and *Giovanni Turini*, father and son (1417–1427). The frescoes over the altar and on the roof are by Sienese painters of the 15th century; the high altar-piece by *Andrea* and *Antonio Puccinelli* of Brescia.

The ****DUOMO**, on the highest point of the city, is supposed to stand on the site of a temple of Minerva, occupied subsequently by an early Christian ch. which existed in the year 1000. An enlargement was begun in 1087, and a new ch. consecrated by Pope Alexander III. in 1171. The earliest lists of artists for its restoration and decoration bear the dates 1229 and 1236. The present cathedral (289 ft. long; width in the transepts, 170 ft.; width of the nave and aisles, 80½ ft.) was intended to have formed only the transept of a much more spacious temple, which was carried on by *Pietro di Lando* until 1356, when the plague, which committed great ravages at Siena, and other causes, led to its being abandoned; but the beautiful unfinished S. front and the gigantic nave and aisles may be still seen; and the original drawings still exist in the archives of the Duomo. Mr. Hope, speaking of the cathedral as it now stands, says, "The front, by Giovanni di Cecco (about 1380), is inlaid with black, red, and white marble, relieved with other colours, painting, and gilding, and offers a bastard pointed style, or rather a jumble of different styles; the centre porch, as well as the entrances on either side, are round-headed, and the higher parts not rising insensibly out of the lower, but seeming stuck on these *après coup*; the pediments only like triangular screens or plates, placed before and unconnected with the roof."

The façade is covered with ornaments and sculptures, among which are several animals symbolical of the cities which were allied to Siena at different periods. Over the door are busts of the 3 saints, Catharine, Bernardino, and Ansano, who were natives of the city. The most remarkable sculptures of this front are the Prophets and the 2 Angels by *Jacopo della Quercia*, which are amongst the earliest of his works. Many of these sculptures are replaced by copies. The columns of the great doorway are surmounted by lions, the emblems of Florence and Massa. The mosaics were added in 1878.

The **Campanile** was built by the *Bisdomini*; but its marble coating and other ornaments are by *Agostino* and *Agnolo da Siena*. One of the bells bears the date of 1148.

In the **interior** of the cathedral the pillars are clustered, and the capitals ornamented with foliage and figures. The main arches are semicircular, but all the windows are pointed. The choir is lighted by a rich circular window, and there is a similar one over the principal entrance. Over the lower arches of the nave the frieze is ornamented with a series of heads in terracotta of the popes down to Alexander III. in alto-rilievo, among which that of Pope Zacharias has replaced the bust of Pope Joan, which had the inscription, *Johannes VIII., Femina de Anglia.* It was metamorphosed in 1600 by the grand duke, at the suggesit is said, of Clement VIII. Many of the antipopes are included in the series, but, as in all similar collections, the greater number of the likenesses are apocryphal. The roof is painted blue, and studded with gold stars, as also he dome, with the stars enclosed in panels. The two large columns of the door, sculptured in 1483, sustain an elegant tribune with four reliefs of the Visitation, the Marriage of the Virgin, the Raising of her Body, and her Assumption.

The *painted glass of the E. circular window is by Pierino del Vaga, and that over the entrance (Last Supper) by *Michele Pastorini.*

The cupola is an irregular hexagon, with a row of small pillars running round the inside.

The **pavement, in *tarsia di marmo*, consists of a dark grey marble inlaid upon white, with lines of shading resembling niello (*Graffito*). The grandest compositions are those by *Beccafumi* (commenced after 1500), particularly the Sacrifice of Isaac, Adam and Eve after the Fall, and Moses on Mount Sinai, said to have been his latest work. 7 of the original cartoons from which Beccafumi executed them are preserved in the Istituto delle Belle Arti. The symbols of Siena and her allied cities — the Hermes Trismegistus offering the Pimandra to a Gentile and a Christian, Socrates and Crates climbing the Mountain of Virtue, the Wheel of Fortune, with the Four Philosophers in the angles, are among the most curious of these works, but their authors' names are unknown. This pavement was covered with boards about 2 centuries ago, in consequence of the injury it received from the constant tread of the visitors. Some of the originals have been removed to the Opera del Duomo, and replaced by copies. The sibyls in the nave are from designs of *Giuliano di Biagio, Vito di Marco, Antonio Federighi*, and *Urbano di Cortona*, painters of the 15th cent. The Erythræan Sibyl, the Seven Ages of Man, the Figures of Religion, Faith, Hope, and Charity, are by *Antonio Federighi*, who also designed the Battle of Jephthah, executed by *Bastiano di Francesco*. In front of the entrance are mosaics on the floor representing the emblems of the towns which were allied to Siena.

The octagonal *pulpit of white marble (1268), supported by 12 columns, 4 of which rest on lions and lionesses (9 of the columns are of rare varieties of granite, 3 of local marble), is by *Niccolò da Pisa*, aided by his son *Giovanni* and *Arnolfo*; *Christ on the Cross, and the *Last Judgment, are perhaps the two finest reliefs. The Renaissance staircase is by *Bartolo Negroni* (1570). On the pilasters of the cupola are

fastened 2 poles, said to be those of the standard car (*Carroccio*) captured by the Sienese from the Florentines at the battle of Monte Aperto in 1260. Over an altar in the l. transept is the crucifix carried by the Sienese in that battle. Further E. is the altar of S. Ansano, with a picture of the Saint baptizing the city of Siena, by *Francesco Vanni* (1596); in front of it is a brass on the pavement, to the memory of Bp. Pecci of Grosseto, by *Donatello* (1426). Against the wall to the l. are quaint sculptures of the Nativity, Purification, and Adoration.

The ***Choir-stalls** were begun in 1387 by *Francesco Tonghi, Bartolino* of Siena, and *Benedetto* of Montepulciano, and completed by the two *Barili*, when the choir was removed from beneath the cupola to its present situation. The later and more elaborate work is by *Bart. Negroni* (Riccio). The *Tarsia* panels at the back, 38 in number, are by *Frà Giovanni da Verona*, and formerly belonged to the ch. of Monte Oliveto. The high altar is by *Baldassare Peruzzi*. The *tabernacle in bronze, the work of *Lorenzo di Pietro*, was completed in 1472, after a labour of 9 years. The 4 angels beside it on the altar are by *Giov. di Stefano* and *Francesco di Giorgio*. To the latter are attributed the 8 angels in bronze, bearing candlesticks (also assigned to *Beccafumi*).

The **Cappella del Voto**, or *Chigi Chapel*, in the rt. transept, built by Alexander VII., is rich in lapis lazuli, marbles and gilding. It contains a statue of St. Jerome and a Magdalen by *Bernini*, originally intended for Andromeda. The Flight into Egypt is a copy in mosaic of a picture by Carlo Maratta. Opposite is a Visitation by him, in oil. The 8 columns of verde antico were saved from the fire which destroyed S. Paolo fuori le Mura at Rome.

Over a door at the end of the S. aisle is the fine tomb of Tommaso Piccolomini, with 6 reliefs below it by *Urbano da Cortona*.

In the l. transept is the **Chapel of S. John Baptist**, a circular building, designed by *Giovanni di Stefano* in 1482; there are some reliefs of the history of Adam and Eve by *Jacopo della Quercia* on the font. In an urn of 1466 is preserved the Baptist's right arm, presented by Pius II. in 1464. The *bronze statue of S. John is by *Donatello*; the statues of SS. Catharine and Ansano by *Neroccio* and *Giovanni di Stefano*. Of the frescoes by Pinturicchio only 3 are left—one high up on each side of the door, and the Nativity of John, to the l. of his statue. The rest are restored out of all connection with the original work. Outside the chapel, high up on the l., is the *beautiful tomb of Card. Riccardo Petroni, who died at Genoa as legate of Clement V. in 1314.

The **Sala Piccolominea*, or **Library**, opening out of the l. aisle, is decorated with 10 frescoes, by *Pinturicchio* (1504–7), illustrating different events in the life of Pius II. (Æneas Silvius Piccolomini). Outside is the coronation of Pius III., by whose order the work was undertaken. The frescoes are well preserved, and afford perhaps the most perfect example of this kind of decoration (*Kugler*). They are entirely by Pinturicchio's own hand, and the attribution of any part of their execution or design to Raffael is a pure invention of Sienese local patriotism (*Morelli*). The subjects, beginning at the N.E. corner, are:—(1) Departure from Basel; (2) Presentation to King James of Scotland; (3) Crowned as a poet by Frederick III. at Frankfurt; (4) Does homage to Eugenio IV.; (5) Marriage of Frederick III. with Lenora of Portugal; (6) Made Cardinal by Calixtus III.; (7) Elected Pope; (8) Pius II. at the Diet of Mantua; (9) Canonization of S. Catharine; (10) Sits in his chair 3 days before his death. The roof is covered with paintings of mythological subjects. The choir-books, 29 in number, which give the name of library to this apartment, contain fine miniatures and illuminations by *Ansano di Pietro, Pellegrino Rossini, Girolamo* da Cremona, and Liberale of Verona.

The binding of one of them (the Greek Gospels, is very delicately enamelled (*cloisonné*). They are only used at Easter and on Aug. 15th.

Some modern monuments have been put up in this hall: to a former governor, Giulio Bianchi, by *Tenerani;* to Mascagni, the anatomist, by *Ricci.* At the end of the room is a bronze Resurrection, by *Fulvio Signorini.*

The monument of Bandino Bandini close to the library door is remarkable for a statue of Christ rising from the dead, a Seraph and 2 Angels, by *Michel Angelo* in his youth. The adjacent *Piccolomini altar by *Andrea Fusina* (1487) has statues of SS. Francis, Gregory, Pius, and 2 Apostles, begun by *Torrigiani,* and finished by *Michel Angelo.* The two vases for holy water are covered with mythological sculptures by *Federighi,* 1463; the lower part of the one on the right is antique.

The **Opera del Duomo** (custodian ½ fr.), on the S. side of the cathedral, contains a number of interesting objects, including on the ground floor portions of the original *pavement* of the cathedral; the original sculpture of the Fonte Gaja; fragments from the façade of the cathedral previous to its restoration; in the centre, the antique marble group of the **Graces,* found in excavating for the foundations of the cathedral in the 13th cent. It was copied by Canova, and was so much admired by Raphael that he made a sketch of it, which is still preserved in the Academy of Venice.

The first floor contains the original designs for the cathedral and façade of S. Giovanni; also copies of the floor of the cathedral, and a ch. banner with the Transfiguration, by *Sodoma.* On the second floor are 2 portions of a painting by **Duccio di Buoninsegna,* the first real painter of Siena; it was so highly prized at the period of its execution (1310), that it was honoured with a public procession, and Duccio gave the tone to the Sienese school during a whole century. The panel was originally painted on both sides, the picture having stood over the high *altar in the Duomo;* but these have been separated, and the numerous small panels which formed the arch and predella hang against the wall. The subjects are the life of our Saviour, in 27 small compartments; and the Madonna and Child, with several Saints and angels. Here also are four Saints by *Ambrogio Lorenzetti;* the Nativity of the Virgin, by *Pietro di Lorenzo;* and a Virgin and Child with four Saints, by *Matteo di Giovanni.* Also embroideries, an altar frontal of the 14th cent., the ring of Pius II., and various ecclesiastical ornaments.

The *Great Hospital* (Spedale di **Sta. Maria della Scala**), opposite the Cathedral, a spacious Gothic building, was founded by Frà Sorore, a monk of the Order of St. Augustine (1332-1489). It contains upwards of 300 beds, and has derived great honour from the anatomical labours of Prof. Mascagni.

The **Church** dates from the 13th cent., but was altered in the 15th; It has a good coffered roof, a bronze statue of the risen Christ over the raised altar, by *Lorenzo di Pietro* (1479), and an old Sienese Virgin and Child with Saints, in a chapel on the rt. The large painting in the tribune, of the Pool of Bethesda, is by *Sebastian Conca.* In the Sacristy are good single figures of Saints, and other subjects, on a gold ground. In the hall or ward called *Il Pellegrinajo,* for the use of pilgrims on their way to Rome, are some much-injured frescoes by *Domenico di Bartolo* (1444), heavy and tasteless productions, only interesting for the sake of costumes and architecture. Amongst the subjects are several saints and patriarchs; the Life of the Beato Agostino Novello; the Indulgences granted to the Hospital by Celestin III.; the Marriage of the young Maidens of Siena; and acts of Charity towards the Sick and Infirm; also several frescoes by *Lorenzo di Pietro* (*Vecchietta*), exhibiting a type of decrepitude which may account for his nickname (*Kugler*). A descent under arches from this corner of the Piazza leads to the small red brick ch. of the **Innocenti**, on the plan of a Greek cross, and of elegant proportions

III.—Returning to the Duomo, and following the Via del Capitano to the S., just within the first door on the l. is a good relief of the Robbia School. Further on, to the rt., the court of the Palazzo **Grottanelli** has a fine staircase and a fresco of the Virgin and Child.

The **Palazzo Piccolomini** has 2 halls painted by *Bernhard von Orley*, a favourite pupil of Raphael. In the piazzetta opposite is a wolf on a column (1487).

The ***Palazzo Buonsignori** is a fine example of 14th-cent. work, with a terra-cotta front, restored in 1848.

A little further, to the l., is the ch. of **S. Pietro alle Scale**, with a fine altar-piece of the Repose on the Flight, by *Rutilio Manetti* (1620). In the Sacristy, sometimes kept in the priest's rooms upstairs, are several small early Sienese panels.

The **Church of S. Agostino** was finished by *Vanvitelli* in 1755; in the Chigi chapel is a St. Anthony by *Spagnoletto*. Over the 2nd altar of the nave is a fine Christ at the Cross surrounded by saints, by *Perugino*, for which he was paid 200 golden ducats: last on rt., Christ falling under the Cross, by *V. Salimbeni;* 3rd on l., the Baptism of Constantine, by *Francesco Vanni;* in the chapel of the Sacrament is a beautiful *Adoration of the Magi, by *Sodoma;* the Massacre of the Innocents, by *Matteo di Giovanni*, signed and dated 1482, is amongst "the most ludicrous excesses of the 15th cent.;" opposite is the statue of Pius II., by *Dupré*, erected (1851) at the expense of the city. Behind the high altar is an interesting picture on a gold ground, with four scenes from the life of the Beato Agostino Novello, by *Lippo Memmi*.

The **Collegio Tolomei** is in the former convent attached to the ch. of S. Agostino. It was founded in 1668, for the education of the sons of the Sienese nobility, and has become of *late years one of the* first scholastic *institutions in Italy*. Originally confided to the Jesuits, it has passed to the management of the *Fathers* of the Scuole Pie (Scolōpi), founded by S Giuseppe Calasanzio in 1597. It contains about 100 pupils, who receive an excellent classical education, the elements of the natural and physical sciences, etc.

Nearly opposite the entrance, on the rt. stands back the little ch. of **S. Crespino**, containing a good picture of the Virgin and Child, with SS. Crespino and Crespiniano, painted for the Guild of Shoemakers in 1510. The **Porta a Tufi**, at the S. end of this street, dates from 1325.

The **House of Beccafumi**, a small brick building erected by himself, is in the street still called "dei Maestri," from the number of artists who occupied it during the flourishing times of the republic.

The conventual buildings of the *Carmine* are now dismantled and used as barracks. The brick ch. of **S. Maria del Carmine** is remarkable for its steeple and cloisters, by *Baldassare Peruzzi*. The St. Michael at the 5th altar l., by *Beccafumi;* the Nativity (1st rt.), was begun by Riccio, and finished by *A. Salimbeni*. The chapel at the end of the rt. aisle has a beautiful *Birth of the Virgin, by *Sodoma*. In the court of the convent is a deep well, called the Pozzo di Diana, which was believed to communicate with the fabulous mine of Diana, ridiculed by Dante (Purgat. xiii.).

Nearly opposite the Carmine a street ascends to the Hospital of **S. Mary Magdalen** (on the rt.), an ancient convent, the refectory of which has a Crucifixion with the two **Maries**, by *Sano di Pietro*, much repainted. Higher up is the

Ch. of San Quirico, supposed to occupy the site of a Temple of Romulus, with 2 good works by *Francesco Vanni*—the Flight out of Egypt, and an Ecce Homo. The Deposition, by *Casolani*, and the Angel with the Virgin at the Sepulchre, by *Salimbeni*, are also worthy of notice.

Descending E. from this ch., at the corner of the Via di Castel Vecchio and Stalloreggi is a Pietà in fresco, by *Sodoma*. Further on, in the Via della Città, is the

Palazzo Nerucci (1463), of mixed Gothic and Renaissance, and the

***Palazzo Saracini**, a fine 14th-cent. Gothic building with a collection of paintings by the Sienese masters, the most interesting of which are a small Adoration of the Kings, by *Paolo di Pietro;* Christ bearing the Cross, on wood, by *Sodoma*; and two good Madonnas by Beccafumi. There is also a fine relief of the Virgin and Child, in white marble.

Descending the Via della Città, a turning on the l., N. of the Piazza del Campo, leads to the Theatre, in front of which is a statue to the memory of Sienese officers and soldiers who fell in the Italian civil war. Continuing N. we soon reach at a corner on the l. (11; D. 2), the

Istituto delle Belle Arti, open daily from 9 to 3 (1 fr.); free only on Aug. 15th and two following days. Closed on Sun. and holidays. It contains a most interesting collection of works by the early Sienese masters, chiefly obtained from suppressed religious establishments, and from the Palazzo Pubblico, arranged chronologically in 5 rooms, and a large miscellaneous collection in 3 others. There is no catalogue, and the gallery appears to be under the direction of most incompetent persons.

Albert Altdorfer: 426 Pilgrim.

Ambrogio Lorenzetti: 39 Annunciation.—Virgin and Child, with the Magdalene, and SS. John Evan., John Baptist, and Elizabeth of Hungary; below, the Deposition.

Andrea di Niccolò: 317 Virgin and Child with 4 Saints.

***Barili**: 8 carved wooden pilasters.

Bartolommeo di Nutino: 37 Virgin and Child with 4 Saints.

Bartolommeo Neroni: 365 *S. Ursula.

Beccafumi: 342 Descent into Hades.—345 Fall of the Angels.—410 Cartoon of the Golden Calf.—430 SS. Bernard, Jerome, and Catharine.

Caravaggio: 478 Game of Morra.

Christopher Amberger: 427 Portrait.

Duccio di Boninsegna: 23 Virgin and Child, with SS. Augustine, Paul, Peter, and Dominic.

Frà Bartolommeo: 445 S. Mary Magdalene.—451 S. Catharine.

Francesco di Giorgio: 307 Nativity with Saints and Angels.—310 Coronation of the Virgin with numerous Saints.—311 Virgin and Child with 2 Saints.—312 Virgin and Child with an Angel.

Fungai: 323 Virgin and Child with SS. John Baptist, and Mary Magdalen.—324 Virgin and Child with 2 Saints.—326 Assumption of the Virgin.—361 *Virgin and Child, with SS. Sebastian, Jerome, Anthony, and Nicolas.

Giovanni di Paolo: 183 S. Nicolas enthroned, with SS. Bernardino, Francis, Catharine, and Louis.

Girolamo del Pacchia: 344 *Annunciation and Visitation.—352 Round Holy Family with S. Catharine.

Girolamo Genga: 375 Flight of Æneas.—376 Ransom of Prisoners.

Guidoccio Cozzarelli: 208 Virgin and Child, with S. Jerome and a monk.

Guido da Siena: 17 *Virg. and Ch.

Lippo Memmi: 86 Virgin and Child with 4 Saints.—132 SS. Michael, Anthony, and John the Baptist.

Lorenzo di Pietro: 232 Virgin and Child with Saints—damaged.

Luca di Tommè: 130 Virgin and Child, with 4 Saints (1366).

Martino di Bartolommeo: 140 Virg. and Ch. with 4 Saints, and a Predella.

Matteo di Giovanni: 290 Virg. and Ch., with 4 Angels.—217 Virg. and Ch. with SS. Sebastian, Cosma, and Damiano.—220 *Virg. and Ch. with 4 Angels.—222 Virg. and Ch. with SS. Sebastian and Scolastica.

Neroccio di Bartolommeo: 204 Virgin and Child with SS. Michael and Bernardino.—256 Virgin and Child with 4 Saints.

Niccolò di Segna: 62 Crucifixion.

Pacchiarotto: 327 Predella.—347 *Virg. and Ch., with SS. Onofrio and

Erasmus. — 366 Salutation, with SS. Michael and Francis.—417 Virg. and Children with S. Anthony (round).

Paolo di Giovanni: 160 Birth of John the Baptist.

Piero Francesco: 315 Virgin, Francis, and Dominic, adoring the Child.

Pietro di Domenico: 215 Virgin and Child, with SS. Jerome and Anthony. —223 Nativity.—228 Adoration.

Pietro Lorenzetti: 51 Virgin and Child, with an Angel.—604 *Virgin and Child, with SS. Nicolas, Anthony the Abbot, and a Predella (1328).

Pinturicchio: 331 Nativity. —337 Virgin and Children.—371 Nativity.—422 round Holy Family.

Sano di Pietro: 174 Virgin and Child, with heads of Saints.—190 *Virgin in glory of Angels, with 4 Saints. —176, 178 Virgin and Child, with 4 Saints.—195 Coronation of the Virgin, with 4 Saints.—200 Virgin and Child, with SS. Cosma and Damiano, Jerome, and Bernardino. — 231 Virgin and Child.—233 *Virgin and Child, with SS. Francis, Bernardino, Margaret, and Catharine.—265 Vision of Calixtus III.—asses laden with materials for building Siena Cathedral.—304 Virgin and Child, with 4 Saints.

Schongauer: 316 Portrait.

Sodoma: 343 *Descent from the Cross, his earliest known work, probably of 1502.—355 Judith.—363, 362 Frescoes of the Agony in the Garden, and Descent into Hades.—374 *Christ at the Column—fresco.—443 Penitents. —442 *Virgin and Child, with 2 Angels. — 439 S. Catharine. — 441 *Virgin and Child, with 2 Angels.—440 Pietà.—444 round Nativity.

Spinello Aretino: 124 Death of the Virgin.—123 Coronation.

Steenwyck: 495 S. Jerome in his study.

Taddeo di Bartolo: 170 Annunciation with SS. Cosma and Damiano, and other subjects above.—181 Head of Peter Martyr.

Taddeo Gaddi: 122 Virgin and Child with 2 Saints and 4 Angels.

Unknown: *40, 41* S. Francis and S. *Louis.—415 Flemish* painting of Bread *and Fruit.—437 Flemish* Portrait.—*438 Holy Family,* with marriage of S. Catharine. On the first floor is a small collection of old engravings.

The **Library** adjoining, one of the oldest in Europe, is the most famous among the 16 for which Siena was remarkable in the 16th and 17th centuries, including one for females. The library contains about 50,000 vols. and 5000 MSS. The most ancient of the latter are the Greek Gospels of the 9th or 10th cent., with miniatures, originally in the Imperial Chapel at Constantinople, and purchased at Venice on the fall of the Greek Empire for the great hospital of this city; it is magnificently bound, with silver backs, with figures of the Apostles in relief. An Italian 13th-cent. prose translation of the "Æneid" is curious as one of the earliest Italian versions of the classics; the "Ordo Officiorum Ecclesiæ Senensis," written in 1215 by a certain canon *Oderigo;* a copy of "Devotional Hours," with fine miniatures; the "Petroni Breviarium," handsomely illuminated by *Ansano di Pietro*, and beautifully bound.

The manuscript notes of *Francesco di Giorgio*, on architecture and engineering, illustrated with drawings, are exceedingly curious; many of the suggestions were adopted in military tactics by Pietro Navarra and others, who appropriated the merit of their discovery. Two objects of even higher interest are the portfolios of the drawings of *Baldassare Peruzzi* and *Giuliano da Sangallo.* Among the autograph letters preserved here are several of Metastasio and Socinus, a native of the city, and some original writings of St. Catharine.

The ch. of **San Domenico** (4, D. 2), 75 ft. wide, spanned by a pointed arch of singular boldness. Out of the long transepts open 7 chapels in a line. In the 2nd on the l. of the choir is the *Madonna by *Guido da Siena,* with the date 1221, 19 years before the birth of Cimabue, on the strength of which the Sienese claim the honour of possessing the earliest of the Italian schools of painting; but it is now proved that the date is false, and

that the picture was really painted in 1281. On the wall of the same chapel is a Santa Barbara with *S. Catharine and the Magdalen; and opposite, the Virgin and Child, with SS. Roch, Jerome, Gregory, and Sebastian, by *Girolamo di Benvenuto*; above it, an Adoration of the Kings, by *Matteo da Siena* (1479). 3rd rt., St. Peter Martyr, by *A. Salimbeni*; 6th rt., the Adoration of the Shepherds, by *Matteo di Giovanni*. On the same side of the nave, in the **chapel of St. Catharine**, where the head of that saint is preserved, is the fine *fresco of St. Catharine fainting in the arms of two nuns at the apparition of the Saviour, by *Sodoma*, 1526; and the Almighty, with the Madonna and Child, attended by angels, appearing to her (best light towards noon). In the closed **Cappella delle Volte**, at the N.W. extremity of the ch., is a *fine picture by *Girolamo di Benvenuto* (1508)—the Virgin and Child, with SS. Dominic, Jerome, and the two Catharines; in a lunette above, the Nativity. Here also is a portrait of St. Catharine of Siena, by *A. Vanni*, her correspondent and enthusiastic admirer. Behind the high altar is a beautiful ciborium with the 4 Evangelists in relief, by *Benedetto da Maiano*.

The oblong **fortress of S. Barbara**, with 4 bastions, at the N. extremity of the town, was built by Cosimo I. Its centre is now occupied as barracks, while the bastions form a delightful promenade. Below the S. wall is a court, laid out for the popular game of *Pallone*.

The **Lizza**, which adjoins the fort, is planted as a Public Garden. Close to its E. corner stands the ancient ch. of **S. Stefano**, in the sacristy of which is a large *Virgin and Child on gold ground, with SS. James, Stephen, John Baptist and Bartholomew, and smaller figures on the pilastrini around, by *Andrea di Vanni*. The predella is by *Giov. di Paolo*. Continuing E., and *crossing the* main street, we reach *the* **Convento di Campansi**, now a *House of Refuge*, which contains on the 1st floor a *fresco of the risen Christ appearing to Mary Magdalen, of the German school; a beautiful Annunciation; the Woman of Samaria, and a Virgin and Child with SS. Anna, Magdalen, and Ursula. In the cloister, a fine *Coronation of the Virgin, with Angels and prophets above, SS. Francis and Bernardino kneeling, and 12 Saints standing below, probably by *Pinturicchio*.

Close by, in the Via Camollia, is the little ch. of **SS. Vincenzo e Anastasio**, with a tablet on the l. wall to the memory of Pinturicchio, who lived and died in this parish, and was buried here. The sacristy has a small Virgin and Child, by *Matteo da Siena*, a tiny painting of the same subject with 6 saints, by *Taddeo di Bartolo*, and a banner by *Pinturicchio*. The ch. dates from 1144, and has an ancient fresco of Christ blessing on the façade.

The **Ch. of Fonte Giusta** (5, B. 2), built in commemoration of the victory of the Sienese over the Florentines in 1482, contains on the l. a *picture by *Baldassare Peruzzi*, of the Sibyl announcing to Augustus the birth of Christ, the masterpiece of that artist, but spoilt by being partly repainted.

2nd chapel on rt., a Coronation of the Virgin by *Vanni*, with two saints, and a view of Siena. 3rd altar, a *Coronation by *Fungai*, with SS. Sigismund, Roch, John Baptist, and Jerome. On the altar, a fine Ciborio in bronze, by *Giov. delle Bombarde* (1480), by whom also is a tiny bénitier on a column to the l. of the high altar, and a small bell in the Treasury. The marble *tabernacle on the high altar, sculptured in 1517 by *Marrina*, is an elaborate work.

Further up the street, on the l., is the ch. of **S. Pietro alla Magione**, formerly belonging to the Templars, with a handsome front. In the sacristy is a very small Virgin and Child, imitated from Byzantine work, and a fine 13th-cent. reliquary. Nearly opposite (No. 48), is the house of Baldassare Peruzzi, with an inscription.

The **Porta Camollia**, on the road to Florence, has an inscription put up in 1604, on the occasion of a visit of the Grand Duke Ferdinand:

Cor magis tibi Sena pandit.

10 min. walk beyond, it on the road to Colle, is the **Palazzo Turchi**, with a chapel and altar-relief by *Federighi*.

IV.—A few yds. S. of the Post Office, the Via dei Rossi leads E. to the ch. of San Francesco. Half way, below on the rt., is the ch. of **S. Pietro Ovile**, where are several pictures of the early Sienese school.

San Francesco, a fine spacious ch., was built from the designs of Agnolo and Agostino, and consecrated in 1326. In the 2nd chapel on l. of high altar, is a fine monumental effigy of Cristoforo Felice (1462); in the 1st l. a Crucifixion by *Pietro Lorenzetti*; in the 3rd, Martyrdom of Franciscan saints. The ch. has a good wooden roof and wheel window. Over a door in the cloister leading to the convent is a stone carving of the Virgin and Child with two Saints, and on the rt. a Madonna in fresco.

Close by is the oratory of **San Bernardino**, which contains some of **Sodoma's* finest frescoes. In the lower ch. is an oil painting of the Virgin and Child with SS. Bartholomew and John Baptist, by *Brescianino*. In the lunettes are frescoes, chiefly by *V. Salimbeni*, relative to the life of S. Bernardino, who was born in Siena in 1380; he joined the Order of St. Francis, by which he was sent on a mission to the Holy Land. On his return he founded 300 monasteries of his own reformed order (*Osservanti*), and died in 1444.

In the upper ch., facing the entrance, is—*Pacchiarotto*, Nativity of the Virgin; then, passing to the rt., *Sodoma*, *Presentation; *Beccafumi*, Marriage of the Virgin; *Sodoma*, S. Bernardino; *Pacchiarotto*, Annunciation, the figures of which enclose a beautiful altar-piece by *Beccafumi*, the Virgin and Child, with SS. Anthony, Peter, Francis, Bernardino, John Baptist, and Louis. Then follow *Sodoma*, S. Anthony, and the *Visitation; *Beccafumi*, Death of the Virgin: over the door, *Sodoma*, Assumption; *Sodoma*, *SS. Francis and Louis, with the Coronation between the windows. Coffered roof of 1510, with tasteful cornice and pilasters. In the ante-chapel, a white marble relief of the Madonna with angels, by *Tommaso*, son of Maestro Agostino.

The **University**, in the Jesuits' college of S. Vigilio, dates from 1203; the number of students exceeds 500. In the entrance cloister is the tomb of the jurist *Niccolò Aringhieri* (1374). The reliefs, of a professor teaching, are attributed by Cicognara to *Goro di Gregorio da Siena*.

Descending S. from this point, in the Via Ricasoli, on the rt., is the restored **Fonte di Pantaneto** (1352). Nearly opposite, lying back from the street, is the red brick ch. of **S. Giovanni Battista**. To the rt. of it a lane descends to a garden, in which (25 c.), is the **Fonte di Follonica**, begun in 1249, and presented to the city by the native architect *Francesco di Giorgio* in 1489.

Lower down the street, the ch. of **San Giorgio** contains the tomb of the painter Francesco Vanni. The tower has 38 windows, said to allude to the 38 companies which fought at the battle of Monte Aperto. It is of red brick, and is only visible from a courtyard to the E.; entrance under the first archway on the l. in the Via Pispini.

Santo Spirito. In the Cappella degli Spagnuoli on rt., S. James trampling Saracens, with SS. Sebastian and Anthony below, in fresco; SS. Hyacinth and Michael, and the Virgin investing Alfonso with the Dominican habit, flanked by SS. Cecilia and Lucia, in tempera—all by *Sodoma*. On the rt., behind a handsome iron grille, a group of the Nativity in Robbia ware, spoilt by trumpery clothing. Over the entrance door, a Crucifixion, by *Sano di Pietro*. In the 1st chapel l., *Fungai*,

Assumption, with SS. Francis and Catharine; 3rd l., *Pacchia*, Coronation of the Virgin, with SS. John Baptist, Peter, and Paul. 2nd rt., a statue of Vincenzo Ferrari by *Cozzarelli;* 2nd l., S. Catharine by *Fra Paolino da Pistoia*, by whom also is a fresco of the Crucifixion in the cloister, with the three Maries, and S. John Evan., a somewhat coarse and exaggerated imitation of his master, Frà Bartolommeo.

The **Porta Pispini**, ¼ m. further on, was built by Moccio in 1326, and ornamented in 1531 with a fresco of the Nativity, by *Sodoma*, who introduced his own portrait as a bearded figure; "even in its ruinous condition one of the most important works of the master, on account of the lovely group of floating angels."—*Cic.*

Returning into the town, the ch. of **S. Girolamo** (F. 4), attached to a nunnery, has a beautiful *Virgin and Child by *Matteo da Siena*, framed in marble by *Marinna*. A short ascent to the S. leads to the

Church of the *Concezione*, or of the **Servi di Maria**, a fine building, completed from the designs of *Baldassare Peruzzi*. On the rt. of the entrance is a fresco of the Madonna delle Anime (souls in purgatory) by *Maestro Gregorio*. In the choir is a Coronation of the Virgin, by *Fungai*, "a rich composition of unusually clear colouring;" and behind the altar a Protecting Virgin by *Giov. di Petri* (1436). At the 4th altar rt., a Massacre of the Innocents, by *Matteo da Siena;* in the lunette above, an Adoration of the Shepherds,' by the same painter—"one of those quiet compositions which do justice to his merits" (*Kugler*). Over one of the doors leading to the sacristy is the picture called the Vergine del Popolo, by *Lippo Memmi;* and over another a Madonna, by *Sano di Pietro*.

The **Sacristy** has a good Virgin and Child on gold ground, and heads of two Servites, Beato Piccolomini and B. Patrizi, the former holding a lily, the latter a rose.

The **Confraternita della Trinità** is remarkable for its fine ceiling by *Ventura Salimbeni*. It contains also a Madonna by *Matteo di Giovanni;* and frescoes (rt.) by *Fr. Vanni*, the Council of Nicæa; (l.) the Baptism of Constantine, by an inferior hand.

The **Porta Romana**, erected in 1327 by *Agostino* and *Agnolo*, has a fresco of the Coronation of the Virgin, by *Sano di Pietro* (1459).

Just within it is a large **Lunatic Asylum** serving 5 provinces, and capable of holding 1100 inmates; with a *Succursale* on the opposite side of the road for private patients, in a garden. On the l., 10 min. beyond the gate, is the ch. of the **Madonna degli Angeli**, which contains a *Virgin and Child with SS. Mary Magdalen, Jerome, John Evangelist, and Augustine, and a predella of 7 subjects, by *Raffaele da Firenze* (1502). The beautiful frame was carved by *Barili*.

V.—**House of St. Catharine** (10, D. 2). This very popular saint, the daughter of a dyer, was born in 1347, and took the vows when only eight years of age, but continued to reside with her father. Her revelations and miracles gained her so high a repute, that she succeeded in inducing Gregory XI. to remove to Rome the Holy See from Avignon after it had been fixed there for 70 years. She died in 1380, and was canonised in 1461. The oratory is built round the house of the Saint, and the shop of her father Benincasa.

PAINTINGS.—Over the altar in the upper oratory, *Fungai*, S. Catharine receiving the stigmata, with the Madonna and Angels in a lunette above. Good coffered ceiling; remains of tiles in pavement; gilded pilasters. Adjoining is a pretty little court. In the ch., on the site of the old garden, are 4 small paintings, by *Vanni*—Madonna, Dead Christ, and 2 Catharines; and in its sacristy a small Catharine receiving the stigmata, by the same painter. In this chapel is preserved the miraculous Crucifix, by

Giunta da Pisa, from which the stigmata were received. A small chapel where the Saint chiefly lived and worked has a Virgin and Children, with S. Catharine, by *Vanni*. In the lower ch., *Girolamo del Pacchia*, S. Catharine rescuing Dominicans from robbers, and S. Agnes of Montepulciano stretching out her foot, after death, to be kissed by S. Catharine—both on the rt. wall; the two others are hopelessly damaged. At the side, above the altar, *Angels by *Sodoma*. Over the altar, a statue of Catharine in coloured wood, by *Neroccio*.

The ancient Gothic ***Fonte Branda**, (19, D. 2) constructed by *Bellamino* in 1198 by order of the consuls of Siena, is immortalised by Dante:—

"Ma s' io vedessi qui l' anima trista
Di Guido o Alessandro, o di lor frate,
Per fonte Branda non darei la vista."
Inf. XXX.

"But could the sight of Guido greet me here,
Or Alexander's hapless soul once more,
I'd change it not for Branda's fountain clear."
WRIGHT'S *Trans.*

Part of the fountain is now used for washing leather from the adjacent tanneries, and part serves to supply a Swimming Bath. The **Porta Fonte Branda** dates from 1255. 2 m. beyond it, or rather less from the Porta S. Marco, is the **Abbazia di S. Eugenio**, commonly called *Il Monastero*, built by Warnfried king of the Lombards in 731, and a Benedictine convent until 1786. The ch. contains a Crucifixion and Resurrection, attributed to *Girolamo da Benvenuto*, some old Sienese paintings, and a concave fresco by *Sodoma* in the l. aisle.

VI.—The **Fonte Nuova**, built in 1259 (C. 3), a picturesque object, with its brick arches and terra-cotta mouldings. 100 yds. beyond it is the *Porta Ovile*, below which is placed the extremely picturesque ***Fonte Ovile**.

ENVIRONS.—The Convent of **L'Osservanza**, 2 m. to the N.E. of the city, was erected in 1423 by San Bernardino, and rebuilt, from the designs of *Giacomo Cozzarelli*, in 1485, by Pandolfo Petrucci, the Ruler of Siena, cited by Machiavelli as one of the best types of an usurper. He died in 1512, and was buried here.

The ch. occupies the site of the first hermitage granted to S. Bernardino. At the 1st altar l., *Sano di Pietro*, Virgin and Child with 4 angels on a gold ground, under glass, and covered. 2nd, *Luca della Robbia*, *Coronation of the Virgin, with SS. Jerome, Anthony, Catharine, Francis, and Chiara (who kneels); on predella, Annunciation, Assumption, and Nativity. 3rd, *Sano di Pietro*, Virgin and Child with SS. Jerome and Bernardino. 4th. Four Saints by *Taddeo di Bartolo* (1413), with a predella by *Sano di Pietro*. Opposite, a *Virgin and Child with SS. Ambrose and Jerome, on gold ground, and small half figures of Christ, Peter, Paul, and the Annunciation, by *Stefano di Giovanni* (1436). Behind the altar, figures of S. Bernardino, by *Pietro di Giovanni* (1439), and S. Chiara, by *Girolamo di Benvenuto*; in a niche, terra-cotta Annunciation. The Sacristy has good plain presses, tastefully carved, by *Barili*, a recessed altar with arabesque pilasters and gilded stucco, and a Pietà with Saints, by *Giacomo Cozzarelli*, in front of which is Petrucci's slab tomb. Here also is preserved the cope worn by S. Bernardino. The tomb of Celia Petrucci, in the crypt below, is a fine example of delicate carving in travertine—a channelled sarcophagus between two elegantly chased columns (1557).

3 m. further E. lies the suppressed Carthusian convent of **Pontignano**, founded in 1343, and containing unimportant frescoes by *Poccetti* of S. Gimignano; in the cloister, **Death of S. Bruno**; in the refectory, **Last Supper**.

VII.—The **Castle of Belcaro**, about 3 m. S.W. from Siena, commands a fine **view*, and is celebrated in the history of the treacherous siege of Siena by Cosimo I. in 1554, when it was the head-quarters of the Marchese di Marignano. The ramparts still show several cannon-balls imbedded in the

walls. During the 14th cent. Belcaro was chosen by St. Catharine as the site of a convent; in the 16th became more famous as the residence of Crescenzio Turamini, the rich banker of Siena, who devoted his wealth to the encouragement of native art, and employed *Baldassare Peruzzi* to decorate the loggia with frescoes, which have been badly restored. The *chapel* was entirely built by the master, and its roof ornamented with the most delicate frescoes, cruelly repainted. The Judgment of Paris, in a room on the ground floor, is the least injured. The surrounding garden is very beautiful, and the Castle appears to rise out of a circular wall of ilex.

Monte Oliveto (Rte. 8) is 19 m. from Siena by carriage road (4½ hrs'. drive).

The idiom and accent of the Sienese are celebrated for their purity, and no better spot can be chosen by a foreigner who is anxious to learn Italian. As in Florence, the hard *c* is constantly pronounced like *h*, and the general tone is sharp and decisive, rather than mellow. Most travellers who have studied the language in this part of Italy will assent to the saying—

Lingua Toscana in bocca *Romana.*

Siena is one of the places selected as a summer residence by English visitors; it is free from mosquitoes, and its climate is considered healthy. The inhabitants boast, as a proof of this, that they escaped the several visitations of the cholera. "Siena," says Sir James Clark, "affords a healthy summer residence for persons who are not very liable to suffer from rapid changes of temperature, which often occur here during the summer, owing to the high and exposed situation of the place. It is dry and cool, from its great elevation (1330 ft. above the sea). For persons disposed to, or labouring under, pulmonary affections, however, Siena is an unfavourable climate at all seasons. For nervous, relaxed people it forms a better summer retreat than either Naples or even the baths of Lucca."

From the Porta S. Marco a good road descends S.W., passing below the Monastero (see above) to the (5 m.) *Osteria delle Volte*, where the turning to l. must be avoided. The road continues due E. to

7 m. *Ponte allo Spino*, 10 m. beyond which, on the l., is the Ch. of **S. Giovanni** (1026) formerly Cistercian. It has clustered piers of travertine and stufa, disfigured with yellow paint; quaint capitals, round arches, and picturesque remains of mediæval painted work in the courtyard. A winding road leads, below hills on the rt., to

11 m. **Rosia**, the ch. of which village has a good tower, plain front with 3 lancets, and an oblong font of 1332, with relief of Baptism and 5 angels. [A mile S. lies

Torri, with an ancient Vallombrosian monastery, of which the interesting *cloisters yet remain. They are in two tiers, with a loggia above; the capitals are mostly black; in the upper tier the shafts are of brick, with stone capitals and bases; the cushions of the lower capitals are all curiously carved.] Returning to Rosia, the road becomes prettier, following the l. bank of a rivulet through woods of ilex for 2½ m., then crossing it, and mounting to (½ m.) a sign post, where the carriage road commences a steep ascent to l. and mounts by zigzags in ¾ hr. (very rough short cut) to

16 m. **Montebello**, on the summit of the ridge, with a splendid view. Thence the road descends to

18 m. **Frosini**, crosses the river, and turns to the l. The conspicuous hill-town on the rt. is *Chiusdino*. At the wayside shrine of

21 m. **Madonnina** a by-road turns rt., and leads to the ruined *Cistercian monastery of

23 m. **S. Galgano**, here called *Il Tempio*, and remarkable as the only purely Gothic ruin in Italy. The ch. dates from 1268, and is in the highest

degree imposing and picturesque. The lower part is of travertine in small blocks, the upper of brick. It has a narrow nave and aisles of 8 bays, transept arch, and choir of 2 bays; pointed arches, and no triforium, but a curious row of small round-headed windows in its place. The windows of the lofty clerestory have mostly lost their tracery. The choir ends square, with a triple lancet in two rows, and a large round window above. Four chapels, parallel with the choir, open out of the shallow transepts. The roof is entirely gone. The arches of the nave are low, and the capitals of the best and purest early pointed type, with free foliation. All details in short are northern, the front alone presenting a (rather poor) specimen of Lombard work. The ch. is one of the gems of Italian ecclesiology, and is well worth a long journey, even on foot.

Monticiano lies only 2 m. S.E. in a straight line, but swamps and a bridgeless river intervene. The traveller may proceed from the ruins due W. to (5 m.) **Chiusdino**, or return to the Madonnina, and thence follow the road a little E. of S. to

28 m. **Monticiano**, a wretched town on a moderate elevation above the plain, possessing no features of interest.

ROUTE 7.

FLORENCE TO AREZZO, BY VALLOMBROSA AND CAMALDOLI. Carriage road and Rail.

From Florence to Camaldoli, two-horse carriage in 8 hrs., 50 frs.; thence *drive to* (6 m.) Poppi; and by train to *(25 m.) Arezzo.* Or from Florence by *train to (13 m.)* Pontassieve; thence two-horse carriage in 7 hrs. to Camaldoli, 40 frs.

The high road quits Florence by the Porta alla Croce, and passes through

3 m. **Rovezzano**, a village which gave its name to the celebrated sculptor *Benedetto di Ricci* (1474–1552), who settled here in 1505. 1½ m. to the l. is **Settignano**, the birthplace of *Desiderio* about 1450. The ch. has a Virgin and Child in Robbia ware, and a pulpit by *Buontalenti;* in the adjoining Misericordia Chapel is a beautiful Madonna by *Desiderio.*

6 m. **Compiobbi** Stat., whence it is a fine ascent of 2 hrs. to *Incontro,* on the rt. The pedestrian may return by a different route to Florence. The high road runs hence between the river and the rly., crossing the latter about a mile short of

12 m. **Pontassieve** Stat., where the valley of the Arno is left, the Sieve is crossed, and the road begins to ascend. 3 m. further a road branches rt. to (2½ m.) Pelago, for *Vallombrosa* (see below), while our route continues E. to

24 m. **Consuma**, a lonely mountain Inn, at the foot of a hill which rises to the S. (3345 ft.). 7 m. further a road turns l., passing the conspicuous ruins of Romena, a mediæval castle mentioned by Dante, near which some authorities place the site of the *Fonte Branda* of the poet, rather than at Siena, to (2 m.) **Pratovecchio**, whence a footpath leads due E. by *Moggiano* to Camaldoli in 3 hrs. [There is an Alpine Inn at *Stia*, the terminus of the rly. from Arezzo, ½ hr. N. of Pratovecchio.] Our road proceeds S.E. to

34 m. **Borgo-alla-Collina**, in the church of which is the body of Cristofano Landino, the chancellor of the republic, preserved as a mummy. The Florentine state bestowed on him the ancient castle of Borgo-alla-Collina, as a reward for his public services, and his commentary on Dante; here he retired, in 1497, at the age of 73, and

never returned to Florence, to avoid being engaged in the intrigues against the Medici. The adjoining cenotaph was raised to his memory about 50 years ago by Cardinal Dupuy. Above the village, on the rt., rises *Castel S. Niccolò*. After a descent of about 1 m. the road crosses the Arno, and traverses the small plain of *Campaldino*, the scene of a battle between the Guelphs and Ghibellines on the 11th of June, 1289, in which the latter, chiefly Aretines, were routed. Guglielmino Ubertini, bishop of Arezzo, fell fighting desperately in the thickest of the fray. Dante was present at this battle, being then 24 years old, and served among the Florentine cavalry.

37 m. **Poppi** Stat. The picturesque and ancient little town, singularly placed on a high rock (1540 ft.), whose base is washed by the river, is the capital of the Casentino. The courtyard of the old Castle (1274) contains some curious architecture; and a skilfully-constructed staircase leads to a chapel with some frescoes, by *Spinello Aretino*. About a mile below the bridge over the Arno a road turns l., and ascends the l. bank of the *Sova* torrent to the Convent of

43 m. **Camaldoli**, situated on a rocky slope of the Apennines, thickly covered with fine firs, and watered by numerous streams. It was founded about A.D. 1000, by S. Romualdo, and was capable of containing more than 100 monks. The church and convent were destroyed by fire in 1203, and were so much injured when the convent was besieged, in 1498, by the Duke of Urbino, that in 1523 the church was rebuilt and adorned with some youthful paintings of *Vasari*. It was again enlarged and restored in 1772-1776.

Higher up the glen, and about ¾ hr. N. of the convent, is the **Eremo**, or hermitage, a second and smaller convent. The order was very rigid in its discipline; the monks were summoned to prayers seven times in every 24 hours throughout the year, beginning at one o'clock in the morning. The finest general view is gained from an open space on the summit of the ridge, called the ***Prato al Soglio**, mentioned by Ariosto:—

> . . . Scuopre il mar Schiavo e il Tosco
> Dal giogo onde a Camaldoli si vene.

A path E. from the hermitage crosses the central ridge of the Apennines, and by this there is a road leading by *Ridracoli* and *S. Sofia* to *Civitella*, down the valley of the Bidente, and thence to Forlì; another, practicable for horses, to *Bagno* and *San Pietro*, descending the valley of the Savio to Cesena in Romagna.

The ***Falterona** (5420 ft.), on whose S. slopes are the sources of the Arno, may be ascended by way of Pratovecchio and Stia in 7 hrs. Statuettes in bronze, and other antiquities, were discovered here in 1838.

The pedestrian bound for Alvernia should descend the torrent S.E. of the Convent for ¾ hr. to the high road between Bibbiena and Bagno, reached at an abrupt curve. Following the road rt., he reaches in an hour the hamlet of Soci, whence a path leads due E. by *Gressa* into the deep valley of the Corsalone, which is crossed in the same direction for (4 hrs.) Alvernia. It is almost better to descend from Soci to Bibbiena, nearly 3 hrs. from Camaldoli, and thence follow the road.

The carriage road for Alvernia returns from Camaldoli to (6 m.) Poppi, and follows the l. bank of the Arno to

11 m. **Bibbiena**, the birthplace in 1470 of Cardinal Bibbiena (Dovizzi). The Ch. of *S. Lorenzo* has a work in terra-cotta of the Robbia school. Hence a rough and steep road leads E. to

20 m. **Alvernia** (*La Vernia* or *La Verna*), a suppressed Franciscan Convent (3920 ft.), on a rugged slope, whose summit (La Penna) is 900 ft. higher, and commands a magnificent *view. A curious rock is shown, among other reminiscences of S. Francis, where the Saint wrestled for his life with the devil (Sasso del diavolo).

Here also, according to the legend, S. Francis received the Stigmata.

The convent dates from 1218: the church, containing some good terra-cotta reliefs of *Luca della Robbia*, was built in 1264, on a site which had been visited by S. Francis. It was nearly destroyed by fire in 1472. It had accommodation for over 100 friars, and is yearly visited by many thousands of poor pilgrims.

½ hr. S. is the village and ruined castle of **Chiusi**, formerly a strong place commanding the pass. It occupies the site of the ancient town of Clusium Novum. Michel Angelo's father was appointed by the Signoria of Florence Podestà of *Chiusi*, and at *Caprese*, a small hamlet about 2 hrs. further S.E., in the valley of the *Singerna*, one of the affluents of the Tiber, the great artist was born on the 6th March, 1475.

A rough hilly road of 3 hrs. leads E. to *Pieve Santo Stefano*, whence there is a good carriage-road to (12 m. S.E.) **Borgo S. Sepolcro.** Caprese lies 4 m. S.W. of Pieve S. Stefano, by a mountain road.

Rly. from Stia to (28 m.) Arezzo 3 times daily in 2 hrs., passing by Bibbiena.

Florence to Vallombrosa.

Rly. to *Pontassieve* Stat. (see above), and carriage-road thence to (5½ m.) Pelago, (4 m.) Paterno, (1½ m.) Tosi, and (3 m.) Vallombrosa. Or by direct road from Pontassieve to (10 m.) Tosi, avoiding Pelago. Beyond Tosi is a stone cross, commanding a fine view, and from this point the road ascends through meadows, copse, and fine woods. Here may be seen magnificent specimens of the fir tribe. Up to about a mile from the summit chestnuts, oaks, and beech are seen, justifying Milton's simile, the accuracy of which has been called in question on the ground that, the forest consisting entirely of fir, it could not be true that the rebel angels

"lay entranced,
Thick as autumnal leaves that strew the brooks
In Vallombrosa, where the Etrurian shades,
"High overarch'd, embower."

The Monastery was suppressed in 1869, and only 4 Brothers remain to do duty in the ch. The remainder of the conventual buildings are used as a Forest School.

Vallombrosa was anciently called Acqua Bella, and received the name of *Valembrosa* (Vallis imbrosa), from its rainy climate. The more romantic *Vallombrosa* is a modern corruption, and does not occur in any ancient documents of the order, or in the life of the founder, written by a bishop of Pistoia about the year 1200. The monastery was founded in the 11th cent. by S. Giovanni Gualberto. He was the son of the lord of Petroio in Val-di-pesa, the head of a noble and rich family in Florence: and gave himself in his youth to dissipation and the pleasures of the world. His brother Hugh having been killed by some person of good birth, Giovanni Gualberto considered himself bound to avenge his death. Returning from S. Miniato al Monte to Florence, on Good Friday, accompanied by a troop of armed followers, Gualberto met the author of his brother's death in a narrow road, where there was no escape. As Gualberto was going to kill him, he threw himself at his feet, and extending his arms in the form of a cross, besought his adversary to call to mind the events commemorated on that day. Gualberto, struck by the appeal, forgave his enemy, and conducted him to the church of S. Miniato, where, upon their appearance before the crucifix, the figure of our Saviour inclined his head to Gualberto, who thereupon became a monk of the adjoining monastery. Finding the abbot simoniacal, he left the monastery with another monk, retired into the solitude of Vallombrosa, and there, shortly afterwards, founded an order according to the rule of S. Benedict. The institution received the approbation of Alexander II. in 1070, and Gualberto became the first abbot. He died 12th July, 1073, at the age of 74; and in 1193 was canonised. This order was the first which admitted lay brethren. The monastery became very rich from endowments by the Countess

Matilda and others; and in 1637 the present extensive buildings were erected. It was a great place of refuge for persecuted ecclesiastics during the invasion of Italy by the French.

Among the remarkable men who have been monks of Vallombrosa, was Guido Aretino, who was a member of this house when he first became known as a writer upon music in the early part of the 11th cent. After having visited Rome twice, upon the invitation of John XIX. and XX., he was prevailed upon by the abbot of a monastery at Ferrara to settle there. He seems to have been the first person to use, or recommend the use of, "lines" and "spaces" for musical notation; but he is chiefly celebrated as the inventor of the "scale" or "gamme." Having observed that the music then in use to the following Hymn to John the Baptist, by Paulus Diaconus (8th cent.), ascended upon the first syllable of each half-line in an uninterrupted series of six sounds (*hexachord*), he adapted these six syllables to represent the six sounds:—

> *Ut* queant laxis *re*sonare fibris
> *Mi*ra gestorum *fa*muli tuorum,
> *Sol*ve polluti *la*bii reatum
> Sancte Johannes!

The syllable *Do* was substituted for *Ut*, and *Si* added, in the 17th cent.

The church, built in the 17th cent., is in the form of a Latin cross, and well designed. The sacristy is lined with carved chestnut presses. The refectory is capable of accommodating 200 persons at table.

270 ft. higher is the **Paradisino**, a small convent built on the summit of an isolated rock, to which a rough path leads. At the foot of the rock runs the small torrent *Vicana*, coming from the summit of the glen, and forming at this spot a pretty cascade. From the windows fine views are gained over the valley of the Arno. Charming ascents may be made to (1 hr.) *Monte Risala*, (1½ hr. further) *Monte Catasta* (4700 ft.), or (1 hr. beyond) the *Varco di Menzano* (4982 ft.), peaks of the chain of the Prato Magno, to the S.E. The highest peak (5325 ft.) may be reached in 5 hrs. from the Paradisino, but the view is interrupted.

A pathway, rather intricate in places, leads N. from Vallombrosa, afterwards bearing E., to (2½ hrs.) *Consuma* (see above), where the traveller bound for Camaldoli might rejoin his carriage.

In the reverse direction, the following route is strongly recommended to pedestrians, especially in the early part of June:—

"1*st Day*.—Arezzo to Borgo S. Sepolcro 29 m. rly. 2*nd Day*.—Pieve Santo Stefano 12 m., carriage road. Thence La Vernia 3 hrs., rough hilly road. 3*rd Day*.—La Vernia to Bibbiena. Fair road, very lovely, 10 m. Thence to Camaldoli, 3 hrs'. fast walking, leaving the high road at the point where it begins to ascend, and turns with a long sweep to the right, and following thence a mountain path up a ravine to the left. 4*th Day*.—Camaldoli to the Eremo, through ravishing scenery, 1 hr. up hill. Eremo to Prato Vecchio, 2 hrs., path not always easy to find. Thence carriage road to Consuma, 14 m. 5*th Day*.—Consuma to Vallombrosa, 2½ hours, following the high road for a mile, then striking off into the ravine on left. Paths rather intricate. 6*th Day*.—Vallombrosa to Tosi by the carriage road, 1 hr.; Tosi to Pontassieve 10 m. by new road, avoiding Pelago. Thence train to Florence, 13 m.

ROUTE 8.

SIENA TO GROSSETO, BY ASCIANO. 80 m. RAIL. 3 trains daily, in 4½ to 6 hrs.

Leaving Siena, the train returns for a short distance towards Florence, and then descends rapidly S.E., through a bare unattractive district. The rly. winds considerably, threading a mass of broken mud-coloured hillocks, and passes through several tunnels.

19 m. **Asciano** Junct. Stat., where carriages are changed. The town (7500) lies a mile to the S.W., and contains several pictures of the Sienese school.

From Asciano a tolerable road leads S. to (6 m.)

Monte Oliveto Maggiore. This once important monastery was founded early in the 14th cent., by Giovanni Tolomei, a Sienese noble and doctor of law at the university of that city, who, being visited by sudden blindness, and having received a miraculous cure, devoted himself to a life of religion, and retiring hither with two friends, built a hut of clay, in which they lived. With the Pope's sanction, the Bishop of Arezzo bestowed on him a white habit in recognition of the establishment of a new religious order, known afterwards as the Olivetan; he also exchanged his baptismal name for that of Bernardo. The brotherhood was devoted to a life of labour and acts of charity. On the site pointed out in a dream or vision of Bernardo (a silver staircase reaching from earth to heaven) a ch. was built. The revenues of the new order were increased by gifts of the Piccolomini family and others. Bernardo, after seeing nine cloisters of his order established, died of the plague at Siena, *whither he had gone to assist the sufferers in 1348.*

The vast structure, with its towered gateway and lofty walls, rather resembles some mediæval fortress than the retreat of a religious brotherhood; the dark cypresses and deserted grounds by which it is surrounded adding to its impressiveness. The Emperor Charles V., on his return from his campaign in Africa, was entertained here with 2500 soldiers and attendants. Pope Pius II. was also once a visitor at this place, of which he gives a graphic description in his curious book called the "Commentaria." At the back of the Monastery are vast **Stables**, with the names of the various houses of the Order written over the stalls.

The exterior of the ch. is of the early part of the 15th cent. It has a graceful tower and spire, a Gothic portal, a wheel window and terra-cotta ornamentation on a red brick façade. The interior has been modernised, a part of it, including the tribune, having been added in 1772.

In the old refectory is a picture of the Last Supper, of the Sienese school, of the latter part of the 14th cent., which had been in part destroyed to give place to a more modern picture of Belshazzar's Feast. In the *Sala del Consiglio* there is a picture by *Bazzi*, repainted by his pupil *Riccio*. Some of the illuminated choir-books once belonging to the convent are now at the cathedral at Chiusi. The *Choir Stalls are of beautiful tarsia work by *Giovanni da Verona* (1505), but part of them was removed at the time of the French occupation to Siena. The **Library**, which contains a few valuable books and MSS., has also an inlaid cabinet and door. There is a chapel in the garden, on the site of Bernardo's cell, which contains his statue. In another chapel is a fine fresco of the Assumption, with several saints in the lower part of the picture, ascribed to *Pinturicchio* or *Perugino*.

In the principal ***Cloister**, which encloses a plot of garden, the most valuable art treasures are to be found. These consist of 30 fine paintings by *Bazzi*, called *Il Sodoma*, and Luca Signorelli. Although those

of the latter cannot rank in importance with the noble epics of Orvieto, either in subject or treatment, they yet mark the vigorous master and accomplished painter. The first space is occupied by a painting by *Sodoma*, completed in 1505. Those of *Signorelli* (beginning at the next compartment), of *scenes in the life of St. Benedict, are as follow: 1. Totila presents himself to the saint, who shakes hands with him. 2. Totila's equerry presents himself before St. Benedict, in the character of his master, but is at once discovered by St. Benedict. 3. A youth, making a pilgrimage to Monte Cassino, is waylaid by the devil, who endeavours to distract him from his purpose. On the 1. St. Benedict reproves the youth. 4. Two monks eating in a private house contrary to rule, are miraculously discovered by St. Benedict. 5. A monk precipitated from the walls of the convent by the devil, is restored to life by St. Benedict. 6. The devil sits upon a stone which covers an idol which some monks are vainly endeavouring to raise with levers. St. Benedict exorcises the devil. 7. St. Benedict preaching to the people of Monte Cassino, attended by two monks, one of whom holds an hour-glass. Other monks pull down the temple of Apollo, which once occupied the site of Monte Cassino. 8. A youth killed by the fall of Monte Cassino, of which fiends are throwing down the walls, is restored to life by St. Benedict. The next compartment has been almost destroyed by the cutting through of a doorway. The last on this side is by *Riccio*. The rest of the paintings in this cloister are by *Sodoma*. Vasari says that, whilst painting them, he complained of the low rate of payment; but on receiving an advance, executed the last three pictures in a more careful manner. Their subjects are *St. Benedict, when a boy, parting from his father and mother; *Maurus and Placidius, 2 noble youths (eventually saints), presented to St. Benedict for tuition, and the burning of Monte Cassino by the Goths. Many of these paintings have suffered considerably from the ravages of time, and want of care in their preservation.

2 m. S.E. of Monte Oliveto is the once prosperous *Chiusure*, deserted on account of the plague. Rly. from Asciano to Chiusi (Rte. 11).

27 m. **S. Giovanni d'Asso** Stat., the principal ch. of which contains some old Sienese paintings. A rough road ascends N.W. to (6 m.) *Monte Oliveto*, passing through *Chiusure*.

33 m. **Torrenieri** Stat., on the old post-road between Siena and Rome. 7 m. N.W. lies

Buonconvento (4000) surrounded by ancient walls, and situated on the Arbia, near its junction with the Ombrone, in a fertile and well-cultivated valley, presenting a singular contrast with the barren clay hills by which it is surrounded. The ancient castle was the scene of the death of the Emperor Henry VII., who was on his way to Rome, in order to give battle to the Guelph party under Robert of Naples, when he stopped here to celebrate the feast of St. Bartholomew, August 24, 1313. Contemporary writers nearly all agree in ascribing the event to poison, a statement commonly made at the period, only too readily believed, and quite beyond the reach of modern criticism, one way or the other. Several of the churches contain good early pictures. 6 m. S.W. rises *Montalcino* (Rte. 20).

40 m. **Monte Amiata** Stat. [10 m. S. (omn. in 3 hrs.) lies **Castel del Piano**, the seat of the manufacture of the various earths known as *terra di Siena*. These earths are taken from holes in which the men work up to their waist in water. There are three different qualities — *bolletto*, *fascia*, and *cerchione*. The quantity produced is calculated at 600 tons per annum. About 400 workmen are employed. The annual value of the product is from 100,000 to 150,000 frs. From Castel del Piano, ***Monte Amiata** (5650 ft.) may be ascended with a guide in about 4 hrs.; fine view, and the geo-

logical formation interesting. About a mile S. of Castel del Piano stands *Arcidosso*, whence the road is continued to (9 m. S.E.) **Santa Fiora**. The principal ch. contains fine works in terra-cotta.

The line continues to follow the Ombrone, turning S.W. to

56 m. **Paganico** Stat., and then passes over a hilly country to

70 m. **Monte Pescali** Junct. Stat., whence we follow Rte. 13 to

80 m. **Grosseto** Stat. on the main line between Pisa and Rome. (Rte. 19).

ROUTE 9.

PISA TO VOLTERRA, BY CECINA.

65 m. Rail and Omnibus. 3 trains daily, in 3¼ to 4 hrs.

The rly. between Pisa and

41 m. **Cecina** Junct. Stat. is described in Rte. 11. Here carriages are changed, and a branch line ascends the rt. bank of the Cecina river to

60 m. **Le Saline** (Salt-works) Stat., whence a steep ascent (omn.) leads to

65 m. **VOLTERRA** (14,000), one of the most interesting towns in Italy, retaining more of its ancient Etruscan character than any other. It is situated on a lofty and commanding eminence (1605 ft.), capped by a tertiary sandstone full of marine shells resting upon a mass of blue clay, whose soft soil is so frequently washed away by the rains and torrents, that the neighbouring country presents a singular appearance of sterility and desolation. From all sides the ascent to the town is long and rapid. The *view from the summit extends to the hills above Pisa and the distant Apennines, and commands a long line of sea, including the island of Capraja and a considerable portion of Corsica.

Volterra nearly retains its ancient name of Velathri or **Volaterræ**. Although less is known of its early history than of that of Cortona, there is no doubt that it was a city of the League, and one of the most ancient settlements of Etruria.† During the Middle Ages its strong position between the republics of Pisa, Florence, and Siena, naturally made it a place of importance in the contests of the free cities. Like many other small towns of Central Italy, it was for some time able to assert its independence, and was governed by its own consuls; but it gradually fell under the power of Florence, and from that time its history forms a part of that of the Florentine republic.

The ancient ***walls** are among the best characterised specimens of Etruscan masonry; they are constructed in horizontal courses without cement, and of massive blocks of tertiary sandstone, here called *Panchina*. The greater part of the walls were ruined during the sieges of the Middle Ages, particularly at the capture of the city by Federigo da Montefeltro in 1472. They are supposed, from the remains still visible, to have been 6 m. in circuit, or about double the extent of those of Cortona and Fiesole. The most perfect fragments are seen outside the Porta Fiorentina, N. of the town, and below the ch. and convent-garden of Sta. Chiara. Almost every stone in the walls is full of fossil shells. Of 5 detached fragments one is 40 ft. in height, and about 14 ft. in thickness; the largest blocks being 10 ft.

† The twelve cities of the Etruscan league were Cere, Tarquinia, Vejo, Volterra, Vulsinia, Cortona, Vetulonia, Chiusi, Perugia, Rosselle, Arezzo, and Populonia.

long by 3 ft. high. Two square open sewers with projecting sills are seen in the walls about 10 ft. from the ground.

One of the ancient gates (**Porta all' Arco**) is still standing in a fine state of preservation on the S. side. It is a circular arch, 21 ft. high, formed of 19 huge masses, put together without cement, the gateway which follows being nearly 30 ft. deep. The keystone and the two pilasters have colossal heads sculptured in the porphyritic rock (*selagite*) from Monte Catini, probably guardian deities of the city. Within the gate the channel for the portcullis is still visible, of an age long posterior to the original construction.

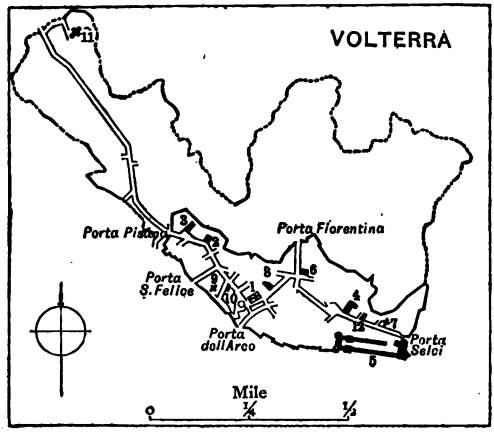
Outside the Porta Fiorentina another gate, called the **Porta di Diana**, has been much altered; near it the ancient walls may also be traced for a considerable extent. Beyond this, about halfway down the hill, on the N. side of the city, and a few hundred yards below the modern public cemetery, at a place called *I Marmi*, is the Necropolis, in the tombs of which were found several of the most valuable objects in the Museum.

The **Piscina**, outside the gate of the fortress, can only be seen by permission of the bishop, and must be entered by a long ladder. It is a fine specimen of Etruscan masonry: the arches are sustained by 6 columns, and constructed with blocks of great solidity; in the vault are some apertures, probably for the water-pipes. The **Thermæ** near the Gothic fountain of San Felice are clearly Roman, and consist of 2 baths and some smaller chambers, in which we may trace fragments of a rude mosaic pavement and bas-reliefs. One bath is circular, the other square; from the substructions they appear to have been vapour-baths. Several excavations have been made of late years in this neighbourhood, and have led to the discovery of numerous Etruscan sepulchres, with urns, vases, etc., preserved in the museum. Near the Florence gate are traces *of a Roman amphitheatre.*

The **Palazzo Pubblico** was begun in 1208, and finished in 1257. The tower was much shattered by the earthquake of 1826, and has been since rebuilt. The mediæval façade is covered with armorial shields; but the windows, as in most of the buildings which surround it, have been modernised. The two lions sustaining the arms of Florence were added when the Florentine Republic acquired the sovereignty of Volterra, and appointed one of its own citizens to be captain of the people. At one extremity of the *Sala della Magistratura*, which occupies the upper floor, the wall is covered by a large fresco, probably by *Francesco da Volterra* (see Campo Santo, Pisa). It represents the Annunciation and Saints, and is much damaged. The **Picture Gallery** has been formed out of works of art removed from churches and convents. Amongst these are—*Dom. Ghirlandajo*, Christ in glory, with SS. Romualdo, Benedict, Atina, and Greciniana; a much-damaged *Virgin and Child with Saints by *Luca Signorelli* (1491); a small Marriage of S. Catharine; and one or two fairly good Madonnas.

The ***CATHEDRAL**, consecrated by Calixtus II. in 1120, was enlarged in 1254 by *Niccolò Pisano*, and restored and embellished in the 16th cent. by Leonardo Ricciarelli, a nephew of Daniele da Volterra. The façade is entirely of the 13th cent., but the door of black and white marble may be more recent. The interior is in the form of a Latin cross, and retains all the characteristics of the original design of *Niccolò*. The Corinthian capitals and painted stucco of the columns were added in 1574. Inside the principal door are reliefs representing the translation of the body of St. Octavian from a ch. 4 m. N. of Volterra, in 820. On the l. of the great entrance is the tomb of the learned Mario Maffei, bishop of Cavaillon, secretary of the Sacred College and Nuncio of Julius II. at Paris, and on the rt. that of Archbishop Incontri, a modern work by Costoli. The marble pulpit is covered with very early Christian reliefs. It

is supported by 4 columns of granite, resting on the backs of lions and monsters. The relief in the front represents the Last Supper; the 3 others are Abraham sacrificing Isaac, the Salutation, and the Annunciation, with the name of each figure engraved above it. In the chapel of the Inghirami family (1615), in the N. transept, are some frescoes by *Giovanni da S. Giovanni*, representing events in the life of St. Paul, and a painting by *Domenichino*, of his conversion, much injured by retouching. In the chapel of the SS. Sacramento, built by Bishop Serguidi, in the S. transept, is the Resurrection of Lazarus by *Santi di Tito* (1592). The altar was designed by Vasari. In the Gherardi chapel (2nd on l.) is an Annunciation, with an inscription on the back, B.M.F. ("Bartolommeo me fece"). The fine Presentation in the Temple is by *Giobattista Naldini*. Over one of the side-doors is a bust of S. Lino by *Luca della Robbia*. In the chapel dedicated to St. Octavian, near the choir, is the beautiful marble tomb of the saint, executed by *Raffaelle Cioli*, in 1525, at the expense of the people of Volterra, who were desirous of commemorating their delivery from the



1. Cathedral.
2. S. Lino.
3. S. Francesco.
4. Museo.
5. Fortress.
6. S. Michele.
7. S. Pietro.
8. Palazzo Pubblico.
9. S. Filippo.
10. Collegio dei Scolopi.
11. S. Giusto.
12. S. Agostino.

plague of 1522 through the intercession of the saint. The 2 angels bearing columns at the sides are by *Andrea Ferrucci*. The high altar and choir have been entirely modernised. In the 3rd chapel l., behind the pulpit, is the Virgin and Child with S. Francis and other saints, one of the finest works of *Il Volterrano*. The two spiral columns on each side of the high altar, with kneeling angels upon them, are by *Mino da Fiesole*. The beauty of the head of St. John is particularly remarkable. The ***Oratory of San Carlo**, opening out of the S. transept, contains a Virgin and Child, with SS. Octavian, John Baptist, Michael and Francis, by *Taddeo Bartoli* (1411), with predella; an *Annunciation by *Luca Signorelli* (1491); the Virgin with saints and angels, a beautiful work, by *Leonardo da Pistoja*; the Nativity, by *Benvenuto da Siena*, (1470); a Crucifixion, by *Rosso Fiorentino*; a Virgin and Child, by *Filippo Lippi*; S. Joseph, by *Il Volterrano*, one of his earliest works; and a small Crucifixion, by *Sodoma*. The chapel of the Virgin contains a fresco of *Benozzo Gozzoli*, forming the background to some large wooden figures representing the Adoration of the Magi, and almost entirely concealed by them; the representation of the

SS. Nome di Gesù, executed in wood, was presented to the town in 1424 by S. Bernardino, when he introduced his new religious order. The Sacristy has a silver reliquary, remarkable for its elaborate workmanship, and containing 4 pieces of the true cross.

The neighbouring baptistery of **S. Giovanni**, supposed to occupy the site of a Temple of the Sun, is an octagonal building of 1252. The doorway of black and white marble is curious, and the capitals of the columns are full of animals and birds. Over the architrave are heads in relief of the Virgin and the Twelve Apostles. The rich arch of the high altar is covered with festoons of flowers and fruits, and seraphim, beautifully sculptured by *Balsimelli da Settignano* in the 16th cent. The octagonal baptismal font panelled with inlaid marbles was sculptured by *Andrea da Sansovino* in 1502, and the beautiful *Ciborium, by *Mino da Fiesole* (1471).

The *Ch.* and *Monastery* of **San Lino** were founded in 1480 by Raffaele Maffei, and finished in 1517, at the cost of 80,000 scudi. It contains the tomb of the founder, erected by his brother Mario (see above). The white marble recumbent statue is by *Silvio da Fiesole;* the ornaments by *Frà Angelo Montorsoli;* and the statues of the Archangel Raphael and of the Beato Gherardo Maffei, the Franciscan, are by *Stagi*. Raffaele Maffei, who was born at Volterra in 1451, translated the Odyssey, and was employed by Sixtus IV. in various important negotiations.

S. Francesco, founded in the 13th cent., was rebuilt in 1623, and has undergone many subsequent alterations. It contains several tombs of the Guidi family, among which is that of Jacopo Guidi, bishop of Penna and Atri (1588), the Pupil of Guicciardini, with whom he was sent on a mission from Cosimo I. to the courts of Madrid and Paris. The altar-piece of the Guarnacci chapel is by *Cosimo Daddi*. The tomb of Mario Guarnacci, founder of the museum, and one of the earliest Etruscan scholars, was erected during his lifetime.

A door on the rt., near the high altar, opens into the Gothic chapel belonging to the *Confraternita della* **Croce di Giorno**, built in 1315, by Mone Todirigi. The interior is covered with frescoes which have suffered from the effects of damp and time—some of them are partially defaced; the whole presents a good specimen of the internal decoration of the 14th and 15th cents. The paintings upon the side-walls, by *Cennini da Firenze* (1410), represent the Massacre of the Innocents, the Recovery of the True Cross, etc. S. Helena bearing the Cross, surrounded by male and female saints, and the group around the dead body of a saint, on the opposite wall, are very beautiful. These frescoes are interesting for the costumes of the period which they represent. The Crucifixion at the altar of this chapel is by *Sodoma*.

S. Michele, with a Lombard front, founded in 1285, and restored by the Fathers of the Scuole Pie in 1828, contains a picture of the Madonna and Child with St. Joseph, by *Carlo Maratta*, 1st altar l. At the altar of S. Giuseppe Calasanzio, founder of these schools, is a painting of the saint by *Giuseppe Zocchi*. The Scuole Pie were established in the adjoining convent in 1711, and are much frequented. Pope Pius IX. was educated here.

S. Agostino, built in the 16th cent., and restored in 1728, contains a Crucifixion by *Francesco Curradi*, and 2 paintings by *Il Volterrano*, one representing the Purification, painted in 1630, when he fled to Volterra to escape the danger of the plague, which was then raging in Florence. This ch. is celebrated for its relics, and has a miraculous Crucifixion, at the Falconcini altar.

The ***Museo Nazionale** (entrance, 1 fr.) is one of the most interesting local collections in Italy, and is chiefly

indebted for its treasures to the munificence of Monsignore Mario Guarnacci, who bequeathed his Etruscan collections to the town in 1761; it is filled with tombs, statues, vases, coins, bronzes, pateræ, gold ornaments, mosaics, etc., collected in the Necropolis. There are upwards of 400 cinerary urns, mostly of white alabaster, a variety of gypsum; some, however, are of tufa, and a few, the most ancient probably, in terra-cotta; they are square, and from 2 to 3 feet in length. On the lids are generally the recumbent figures of the deceased. Several of the urns have inscriptions,—among which the names of Cæcina (Ceicna), Flavia (Vlave), Gracchia (Cracne), and other well-known Etruscan families, may be recognised. The reliefs of these urns, independently of their interest as works of art, are instructive in affording an insight into the costumes and manners of the Etruscans. On some of the urns they are coloured red, and one still retains traces of gilding. They represent a remarkable series of subjects illustrating every period of the Greek mythology, and among the scenes of domestic life are many of a very affecting character; death-bed scenes are favourite subjects, and the parting of husband and wife is frequently represented in various and touching forms. In some cases the soul, symbolised by a figure on horseback, is represented setting out on its long journey, while a child, a relation probably of the deceased, is striving to detain it, and the messenger of death is hurrying it on, carrying over his shoulder a long sack like a purse, one end containing the good, the other the bad deeds of the deceased. In other reliefs, the soul on horseback is proceeding on its journey to the next world attended by Charon and a good genius. On another urn is a funeral car drawn by horses with their heads hanging down as if in grief, conveying the body and the mourners to the tomb. On some are human sacrifices, and on others sacrifices of different animals. On many of the urns are sculptured flowers, which are represented half-blown when the deceased was young, and full-blown when he was an adult. Funeral and triumphal processions, and the solemn processions of the judges, occur almost side by side with banquetings and other familiar scenes of an Etruscan home; and even the representation of a girl's school is not wanting. Boar-hunts, bull-fights, gladiatorial combats, and horse-races in the circus, supply illustrations of Etruscan sports, while the events of ancient mythology, which are here represented, include almost every popular topic of ancient history or fable, including Ulysses and the Syrens, Ulysses and Circe, the Rape of Helen, the Murder of Polites by Pyrrhus, the Death of Pyrrhus at Delphi, the Death of Clytemnestra, Orestes and Pylades, Orestes and the Furies, the Seven Chiefs before Thebes (three urns, one of which has a representation of the gate of Volterra), Polynices and Eteocles, Amphiaraus and Eriphyle, Œdipus and the Sphinx, Œdipus slaying his father Laius, Cadmus and the Dragon, Cadmus fighting the armed men who have sprung from the teeth of the Dragon, Perseus and Andromeda, the Centaurs and Lapithæ, Actæon and his Dogs, Cupid and Psyche, and the Rape of Proserpine. The 2 large urns or sarcophagi, which are upwards of 5 ft. long, were found in 1760 in the tomb of the Flavian family. One has a male figure on the lid, and on its front a funeral procession; the other, which bears a female one, has two very touching groups representing a mother with her children taking leave of her husband, and the same mother fondling her child after her bereavement. Some of the walls are covered with Etruscan inscriptions, and with fragments from the Roman baths. The headless statue of a female with a child in her arms, discovered by Maffei in the amphitheatre, and supposed by Gori to be the Dea Norcia of the Etruscans. It bears an inscription on the right arm, which has been interpreted by Lanzi. A bas-relief representing a bearded soldier, of life-size, with an Etruscan inscription, is considered by

Micali, Gori, and other archæologists, as the oldest relic in the museum; it probably formed the side or jamb of the door opening into a sepulchre. In another room are contained numerous smaller Etruscan antiquities—bronzes, smaller vases, inscriptions, etc.; some of the bronzes are very beautiful—such as handles of vases, ornaments of horse-trappings, etc. There is also a good collection of *coins*, those of Volterra, of a very rude style, presenting the principal interest; a small series of cameos and intaglios, and a fine specimen in silver gilt of that peculiar ornament, the *bulla*, recently found in one of the Volterra tombs, and so frequently represented in Etruscan costumes.

The **Public Library**, in the same building, contains 13,200 volumes: it was also founded and endowed by the same public-spirited prelate, Guarnacci. Besides the printed books, it contains a series of the Acts of the Law Courts of the City extending as far back as the end of the 13th cent. There are some good ivory sculptures, in the form of boxes for wedding presents, and 2 very fine crozier-heads in ivory, which belonged to the Abbot of the Carthusian Monastery of the Badia, and to a Bishop of Volterra of the 12th cent.; also small curious specimens of spun gold and glass vessels.

The **Citadel** is divided into 2 portions—the Cassero, or the Rocca Vecchia, and the Rocca Nuova. The Cassero was built in 1343 by Walther de Brienne, duke of Athens, then lord of Volterra. Its foundations partly rest on the ancient Etruscan walls. The Rocca Nuova was erected by the Florentines, after they had taken the city. At the same time they constructed, on the site of the old episcopal palace, the prison called *Il Mastio;* it was formerly used for state offenders, and it has acquired some celebrity as the place of the long confinement of the mathematician Lorenzo Lorenzini, the pupil of Viviani. He was imprisoned here in 1682 by Cosimo III., on the suspicion of being one of the chief instruments in the correspondence between the Grand-Duchess Margaret of Orleans and Prince Ferdinand, to whose court he was attached. During the 11 years of his captivity he composed his work on Conic Sections, which exists in manuscript in the Magliabecchiana library at Florence. The Citadel has been converted into a prison. For permission to visit it apply to the *Sotto Prefetto* of Volterra.

S. Pietro, close to the gate, has a good Virgin and Child, with SS. Peter, Catharine, Francis, and Lawrence, at the first altar rt., by *Daniele da Volterra.*

Behind the hospital of S. Maria Maddalena is a building called the **Torre degli Auguri.** An inscription still visible over the door in Gothic characters shows that it was built in 1299 by the Hospitalers of S. Giacomo in Altopascio.

The **Casa Guarnacci**, opposite the ch. of S. Michele, with its 3 towers, has an inscription over the door in Gothic characters, which shows that the first tower was erected at the beginning of the 13th cent., and records the name of its architect, Giroldo da Lugano.

The **Casa Ducci**, in the same street, has an inscription built into the façade commemorating a child of the family of Persius, who is claimed as a native of Volterra.—A. PERSIVS A. F. SEVERVS V. ANN. VIII.M.III.D.XIX.

The **Casa Ricciarelli** is still occupied by the descendants of *Daniele da Volterra*, born here in 1509 (d. at Paris in 1566). The fine oil painting of Elijah is by him. The **Casa Masselli** in the Via del Crocifisso contains the ceiling of a small room which he painted in fresco.

The **Fountain of San Felice**, near the gate of the same name, has obtained some repute for its waters, which possess aperient qualities. They

are much used in dyspeptic complaints. The fountain has two pointed arches, like those of Siena.

The **Alabaster Manufactories** of Volterra are worth visiting; they have much increased in importance of late years, and not less than two-thirds of the population are employed in the trade, the chief markets being the United States, India, China, and Russia. Nearly all the vases and ornamental works seen in the shops of Florence and Leghorn come from Volterra; but the prices asked on the spot are naturally lower. The great drawback to purchasing is the bad taste of the designs. The mottled-brown varieties used for vases, etc. (*bardiglio di Volterra*), are found in the vicinity of the town; but the finer qualities of white statuary alabaster have been brought from the quarries of La Castellina, S. of Leghorn. One of the largest and best assorted warehouses is that of Sig. Chierici, behind the ch. of San Giovanni.

Environs.—Nearly a mile outside the Porta Selci is the *Convent of* **San Girolamo.** In small chapels opening out of the corridor in front of the church are two fine and large reliefs in terra-cotta of the Robbia school; they represent—St. Francis and two Saints, and the Last Judgment, with the Destroying Angel, a remarkable composition. Behind the Convent is a pleasant grove of Ilex. Half a mile beyond, near the Villa Inghirami, is a well-preserved tomb, excavated in the Panchina, on the side of the hill, and of the form of a Latin cross, consisting of an outer chamber and three smaller ones, all surrounded by benches, on which rested numerous sepulchral urns, which are still preserved; some in terra-cotta, but the greater number in white alabaster with bas-reliefs. This is kept closed, and the key in the hands of the neighbouring contadino. It is the most interesting now in the vicinity of Volterra. The spot is known as the **Buche dei Saracini**, and consists of a labyrinth of Tombs.

Outside the N.W. of the town, approached by a pretty green slope, is the 16th-cent. church of **S. Giusto**, a huge bare edifice without columns. Just beyond it is the deep chasm called the **Balze**, on the N.W., produced by the action of water during many centuries on the clayey and marly soil of the surrounding hills. The upper part of the ravine or chasm is composed, like the tableland on which Volterra stands, of a tertiary sandstone resting on a thick mass of blue clay; as the subjacent marls are washed away by the rains, and by the percolation of the springs between the sandy and marly beds, large portions of the more solid super-incumbent rock are continually falling from above without having any apparent effect in filling up the abyss. It is known from authentic documents that the site now occupied by the ravine was a highly cultivated spot, well wooded, and covered with habitations in the 7th cent.: about the end of the 16th the sides were observed to be gradually undermined by the water which had penetrated through the porous strata; in 1627 the ch. of San Giusto was engulfed; and in 1651 its rapid increase compelled the removal of another ch., which had previously appeared to be beyond the reach of danger. Cosimo II. made an attempt to check the progress of the mischief, and several plans were subsequently tried to collect the waters into another channel; but all have been unsuccessful, and the danger is gradually approaching the monastery, or **Badia di San Salvatore** (2 m. from the centre of the town), founded in the 11th cent. for the Camaldolese monks. It has a handsome Doric cloister, and retains its original basilican form and apse, but is otherwise dismantled. Built into the façade of the church are some early Christian bas-reliefs and inscriptions, which belonged probably to the more ancient edifice.

Excursion to Monte Catini and its Mines, etc.

The Copper Mines of La Cava, near Monte Catini, are 10 m. distant. A carriage may be hired to go and return for 6 frs. Leaving the city, we follow the Saline road for ½ m., and then turn rt., and proceed E. to (7 m.) *La Bachetona.* Hence an ascent of 3 m. to **Monte Catini.**

The village is situated on the summit of a hill, formed of a very peculiar eruptive rock, called *Selagite,* often prismatic, on the l. of the road; it presents nothing remarkable except the high square tower, all that remains of the ancient castle, and which forms so striking an object in the landscape for many miles round. About 1 m. beyond the town is the Mining establishment of Caporciano, or La Cava. The mines of Monte Catini have of late years acquired much celebrity from the richness and abundance of their copper ores. They appear to have been worked as far back as the 15th cent.; in 1827 they were re-opened by a company, who, after ten years' labour, abandoned them, when they became the property of an English firm, and attained great prosperity, which has since, with a change of hands, somewhat declined.

The country in which they are situated is of a very peculiar geological character. As the traveller approaches Monte Catini, he will observe that it forms part of a group of pointed hills, very different in form and general appearance from all others of the surrounding country. They are also very different mineralogically, being formed chiefly of a singular rock of igneous or eruptive origin, which, from its colour, has been called *Gabbro Rosso* by the Tuscan geologists, and which has much analogy with certain porphyries, and especially with those so rich in mineral wealth in the New World; this *Gabbro Rosso,* which has risen through the surrounding sand*stones and limestones* at a comparatively *recent period,* constitutes the *peaks of Monte dell'* Abete, Poggio alla Croce, and Monte Massi. The mine of La Cava is excavated in the latter hill—the house or villa of La Cava and the principal works being at its base. The metalliferous deposit is of as peculiar nature as the rock in which it is situated, commencing at the surface in the form of a narrow vein, which gradually widens on descending, and which swells out in some places to the breadth of several yards, the ore being in the form of large globular masses, imbedded in a steatite rock, which fills up the interval between the Gabbro Rosso and a subsequently protruded mass of serpentine. The geologist will obtain, on application to the director of the works, every facility for examining them. The mine is now worked on six different levels, the lowest 575 ft. below the surface. For some years the power used for removing the water and the ores had been by horses; but in consequence of the extension of the works and the accumulation of the water, a steam-engine has been set up, and a magnificent adit-level, of nearly an English mile (1441½ yards) in length, completed in 1857. The ores consist of various sulphurets of copper, varying in richness from 20 to 80 per cent., but averaging about 30; the quantity extracted is upwards of 3000 tons annually. From the want of fuel, and of the necessary water-power for dressing the ores near the mines, they are carried to the smelting establishment of La Briglia, in the valley of the Bisenzio, near Prato. The quantity of copper produced from the ores of La Cava at one time reached 300 tons annually, a part of which is consumed in Tuscany or in the neighbouring Italian States, and the remainder is exported to England.

Schools for the miners' children have been established, a handsome church erected, and savings banks formed.

Before leaving La Cava the traveller ought to ascend to the summit of the **Monti Massi** (1980 ft.) or to **Poggio alla Croce** (1885 ft.), either of which may be reached in half an hour. There is, perhaps, no point in Centre

Italy from which a more magnificent *panorama will open before him, embracing from the mountains of Massa and Carrara, at the N.-western extremity of Tuscany, to Mont'Amiata, at its southern limit; with Elba, Capraja, and Corsica to seaward: from no point will he be able to form a more correct notion of the physical features of Central Italy in general, and of the immediate provinces of Volterra and the Maremma in particular.

The geological traveller can visit the mines of Miemo (5 m.), Monte Vaso, Castellina, and Terricio. There will be much to interest him in the vicinity connected with the metamorphic action of the igneous Gabbro Rosso on the stratified rocks which envelope it like the folds of a mantle, and through which it has made its way to the surface.

Excursion to Pomarance and the Boracic Acid Lagoni.

A descent of 4 m., in the midst of clay hills, leads from La Bachetona to the *rly. stat.* of Le Saline or salt-works of S. Leopoldo, to which there is also a direct road of 5 m. from Volterra (see above). These works, which furnish one of the principal supplies of salt for Tuscany, produce annually upwards of 22 millions of pounds, entirely derived from the evaporation of the neighbouring brine springs, 8 in number, situated at a short distance from the evaporating pans, to which the salt water is conveyed by means of wooden pipes; the wells, varying in depth from 80 to 100 ft., are sunk in the tertiary marls, containing also gypsum, which form the strata on either side of the Cecina. The salt produced is beautifully white and pure; from its sale the public treasury derives a revenue of 4 millions of francs. Attached to the works is a house inhabited by the director; but the malaria is so dangerous here during the summer and autumnal months as *to oblige* the principal employés to *take refuge at Volterra.*

Leaving the salt works, a low range of hills is crossed before reaching the (3 m.) Government Fattoria, or farm of San Lorenzo, where the river must be forded. In the rainy season the passage is often rendered impossible for days together. *During the floods no one ought to attempt the ford without an experienced guide.* From the opposite bank a good road of 5 m. leads to Pomarance, constantly ascending over the tertiary marls, here very abundant in beds of white gypsum or alabaster, and afterwards a coarse limestone or Panchina similar to that of Volterra.

Pomarance is situated at the summit of the ascent, although it cannot be seen until we arrive close to the gate. In the principal ch. there is a picture by *Il Pomarancio* (Cristoforo Roncalli), who was born here, and a Virgin and Child of the very early Sienese school. Pomarance is also the country of the celebrated anatomist, Mascagni, as we are told by an inscription over the door of a house opposite the ch., where he was born.

Excursion to the *Castle* of Rocca Silana, 8 m., see below.

Larderello is about 6 m. from Pomarance, by a good carriage-road. This is the principal of Count Larderel's establishments, where the different manufacturing operations, as well as the singular circumstances that accompany the production of the boracic acid, can be most conveniently examined and studied. Every facility will be afforded to strangers by the director.

The works are approached by a single-arch *Bridge*, with a span of 72 ft., and 90 ft. above the river *Possera.*

The district in which the Lagoni occur is singular. Near the village of Monte Cerboli, in the midst of a deep, rugged, and broken ravine, is one of the 8 establishments for extracting boracic acid from the earth. From the whole surface of a large space, probably a square mile of the broken ground, there issues a large volume of

steam, which rises high in the atmosphere before it is absorbed, and may be seen at the distance of many miles. In the midst of this fog of steam, on a small plain forming a kind of island, stands a village containing the cottages of the workmen, the evaporating chambers, the store-houses, a church, schools, and other buildings, erected at the expense of the founder, who has done everything to contribute to the comfort and well-being of the 500 workmen employed.

One of the principal drawbacks in the production of boracic acid has hitherto been the difficulty of obtaining beyond a very small proportion of it in solution (from 1 to 1½ per cent.), hence the necessity of a tedious evaporation; a considerable amelioration has now been obtained by means of Artesian borings, the water brought to the surface being charged with boracic acid in some localities to the amount of 3½ per cent.

The quantity of boracic acid now produced exceeds 2000 tons annually; the whole of this is exported to England, where, being converted into borax, it is extensively employed in the manufacture of the finer descriptions of pottery and glass. Down to 1838 the greater part of the borax consumed in England was imported from the East Indies.

The valley of the Possera, in which the Lagoni of Larderello are situated, is nearly closed at its northern extremity by a range of serpentine hills, on the highest of which are perched the ruins of a monastery dedicated to St. Michael. There are hot springs issuing from the serpentine, efficacious in rheumatic affections, at the foot of the peak on which this ruin stands; whilst at the S.E. base of the range, on a conical mount, is the picturesque village of Monte Cerboli, ½ m. beyond which, on the rt. bank of the torrent, is the town of Larderello. This valley continues for about 3 m., closed at the opposite extremity by the mountain of Castel Novo, over a shoulder of which the high road to Massa crosses. The sides of this valley are formed of inclined strata of Alberese limestone, belonging to the same geological period as the lower chalk of Gt. Britain, upon which lie beds of tertiary marine strata, abounding in gypsum and huge fragments of limestone, and it is from these marls that the boracic vapours issue. The space from which they rise does not exceed 1 square m.; it is impossible to say from what depth they proceed. On arriving at the surface their temperature is from 200° to 207° Fahrenheit —nearly that of boiling water at this elevation above the sea. They contain, in addition to boracic acid, carbonic acid in considerable quantity, sulphuretted hydrogen, azote, pure and carburetted hydrogen, according to the researches of MM. Deville and Leblanc; the boracic acid appears to be emitted in a state of vapour, and already formed.

Larderello is the most productive of all the Boracid Acid Works, but it is only one of the nine establishments founded by the late Count Larderel—the others being Castelnovo, il Sasso, Monte Rotondo, Lago, Lustignano, San Eduardo, San Federigo, and Serrazzano. The district occupied by these several localities embraces a very limited area, scarcely 30 sq. m. between the sources of the Cornia and Cecina.

Good carriage-roads communicate between the different works. They are best visited in the early spring, or after the rainy season in the autumn. From Larderello the traveller should cross to Castelnovo, thence to Sasso, Monte Rotondo, Lago, Lustignano, and Serrazzano, from which, by a fair country road of 12 m., he can return to Pomarance.†

The ruined Castle of **Rocca Silana**, a curious monument of the Middle Ages, is about 8 m. from Pomarance. For the first 4 m. the road is the same as that to Monte Cerboli, from which,

† Works for the extraction of boracic acid have now been established on the *Fumarole della Galaria*, near Travale, at the E. base of the Peak of Gerfalco, about 1 hr.'s distance from the village of Montieri, and 4 from Colle; but the springs are over-abundant in ammoniacal salts.

turning off to the l., it crosses the Possera by a curiously constructed bridge, one of the piers being upon an immense boulder, and ascends to the village of San Dalmazzo. Here the carriage must be abandoned; the path ascends rapidly, although still suited for horses, for 3 m. through a picturesque country to

Rocca Silana (1760 ft.), on the summit of a peak of serpentine. It consists of a square castle in the centre, having remains of a keep, and 4 octagonal turrets at the angles; but the walls, instead of forming a plane surface from angle to angle, are convex outwardly; the masonry is very beautiful, formed of square blocks of limestone below and of brick above, surmounted by a cornice. The interior, now a waste, exhibits a continuous arched vaulting that runs round three of its sides, the fourth being occupied by the foundations of the tower, and a small door, the only entrance.

A fortified line of wall, with square towers at intervals, surrounds the castle on two sides—the others being amply defended by the vertical precipice on which it stands. The gateway to this outer line of defence is a good specimen of military mediæval architecture; the entrance is by a zigzag covered way, once furnished with 3 gates, the innermost being almost entire.

Little is known of the history of Rocca Silana, except that it was during the 13th and 14th cents. a constant subject of contention between Volterra and its more powerful neighbours of Siena and Florence. The view from the castle is magnificent, extending to the Apennines on one side, and to Mont' Amiata on the other, embracing a great part of the provinces of Volterra and Siena.

A pedestrian may prolong his excursion to the copper mines in the valley of the Pavone beneath, and thence ascend to the village of Monte Castelli, on the opposite side of the valley from Rocca Silana. These *mines are situated* at the bottom of *a deep rent, through* which the river takes its way; the sides of the ravine, formed of black, arid serpentine, give to the scene around a picture of devastation and horror, with the ruined Castle of Rocca Silana frowning from its eagle's nest over the abyss beneath. *Monte Castelli* is a small village, with the ruins of a mediæval castle. From it there is a very fair road to *San Dalmazzo*, as well as a rugged path which leads by the ruined Church of La Pieve, a fair specimen of the Lombardo-Gothic style of the 13th cent.

A very good, although hilly, carriage-road of 26 m. leads from Pomarance to Massa Marittima, over the first 6 of which we have already travelled in going to Larderello. From the latter place the route continues along the valley of the Possera 1 m. above the boracic acid works to **Bagno a Morba**, where there is a bathing-establishment, much frequented in the Middle Ages, mentioned by Dante, and celebrated for having effected the cure of Lorenzo de' Medici. The baths (118° Fahr.) are efficacious in rheumatic and paralytic affections. There is a second bathing-establishment, the **Bagni della Perla**, also much frequented in July and August, ½ m. higher up the valley. The springs of La Perla are accompanied with a disengagement of sulphuretted hydrogen and carbonic acid gases. A gradual ascent of 2 m. further leads to the pass between the valleys of the Possera and Pavone, near to which are the Lagoni of Castelnovo. The village of *Castelnovo* (pop. 1500) is built on the declivities of a hill about 1 m. from the rt. bank of the Pavone. To persons wishing to visit Monte Rotondo, Sasso, and the mountain of Gerfalco, it may serve as a halting-place.

From Castelnovo to (16 m.) **Massa**, the road ascends the ridge of hills separating the upper sources of the Cornia and Pavone, leaving, about 2 m. on the rt., Bruciano, Sasso, and Monte Rotondo. Arrived at the summit of the pass, there is a fine view of the valley of the Cornia, extending to the Mediterranean, the island of Elba, etc. From this point we descend constantly to

Massa. Instead of following the carriage-road, the pedestrian will do well to proceed from Castelnovo to Sasso, thence to Monte Rotondo, and by a cross bridle-road to the coal-mines (lignite) of Monte Bamboli, 6 miles W.N.W. of Massa.

The high peak called the **Cornata di Gerfalco** forms a very remarkable object on our l. in the journey from Castelnovo to Massa. Although of a conical shape, so common in volcanic countries, it is formed entirely of secondary strata, and is well worth a visit from the geological traveller.

ROUTE 10.

VOLTERRA TO SIENA, BY COLLE. 32 m. Carriage-road. EXCURSION TO SAN GIMIGNANO.

The road runs E., affording magnificent views, to

10 m. **Castel San Gimignano**, where the San Gimignano road branches off to the l. (see below).

18 m. **Colle** Stat. (Rte. 6.) Rly. to (5 m.) Poggibonsi. Carriage-road to (7 m. N.W.) San Gimignano.

Here the Elsa is crossed, and we turn S.E. through pretty country to

23 m. **Monte Riggioni**, crowning a height to the l. This little *mediæval town is unique among the curiosities of Italy. Polygonal in plan, it is surrounded by immensely thick and very perfect walls, externally presenting a surface of rather small stones, fitted together hexagonally, like the cells of a beehive. There are no windows or openings of any kind, except two fine pointed gateways N. and S. about 150 yds. apart, which distance represents the diameter of the town. None of the buildings are remarkable, and the pop. is less than 100.

The road continues through pretty oak woods, ascending the hills that separate the waters flowing into the Arno and Ombrone—the highest point of the road being near

29 m. **San Dalmazio**, over the great tunnel of the Siena Railway. Shortly afterwards we pass a column, erected on the spot where Frederick II. met his consort Eleanora of Portugal, escorted by Æneas Sylvius and by 400 ladies of the city.

32 m. **Siena** is entered by the Porta Camollia. (Rte. 6.)

From Castel San Gimignano a road strikes N.E. to

7 m. **SAN GIMIGNANO** (8200), on the summit of a hill (1260 ft.), one of the most interesting of the smaller towns of Tuscany. A remarkable feature in this strange, primitive, and and little-altered mediæval town is the number of lofty square *Towers*, from which it has received the distinctive appellation of *San Gimignano delle Belle Torri.*

The **Palazzo Pubblico** is of the 14th cent. In the Sala del Consiglio is a large fresco by *Lippo Memmi* (1317), of the Virgin and Child enthroned, surrounded by saints and angels, with the kneeling figure of Nello Tolomei, a podestà of the town. It was restored in 1467 by *Benozzo Gozzoli.* There is also a curious wall-picture of a chase, by an artist of Pisa (1237), and several old pictures from suppressed churches and convents, including S. Bartholomew, by *Lorenzo di Niccolò* (1401); a Madonna and Child with 4 Saints, by *Taddeo di Bartolo;* 2 circular pictures of the Annunciation, by *Filippino Lippi*; San Gimignano, seated, by Taddeo di Bartolo; and

Santa Fina, attributed to the same painter. Also a fine *Assumption, with SS. Gregory and Benedict, by *Pinturicchio;* the Virgin and Children with an Angel (round), by *Sebastian Mainardi;* a Virgin and Child, with SS. Augustine, Monica, and Dominic, by *Paolo da Pistoia;* a Virgin and Child with 2 angels (round), by *Tamagni;* and a *beautiful Virgin and Child, with SS. Gregory, Francis, John Baptist, and Fina, school of *Benozzo Gozzoli.* An inner room has a S. Bartholomew, by *Niccolò Fiorentino;* a terra-cotta head of S. Bartolo; 3 Saints by *Taddeo di Bartolo;* and a Virgin and Child, by *Guido da Siena.* The **Cappella del Pretore,** entered from below, has a *fresco of S. Ivo distributing petitions, and a Virgin and Child with 2 Saints, much damaged, by *Sodoma.*

Close to the Palazzo Pubblico is the **Torre del Comune,** the highest of the 13 towers of San Gimignano (175 ft.): it rises upon an arch, under which passes a street: it was raised in 1298, from a fund to which each chief magistrate was obliged to contribute, on going out of office, for the privilege of having his armorial bearings affixed to it.

The *Palazzo del Oriolo,* now the theatre, has a damaged fresco of the Virgin and Child with 2 Bishops under its portico, by *Sodoma.*

The most elegant of the towers are the twin *Torri dei Salvucci,* at the corner of the piazza, built in the 13th century by the noble family of that name.

The ***Collegiata,** a basilica of the 11th cent., was much altered in the 15th by Giuliano da Majano.

The church is celebrated for its frescoes, many of which have been badly restored. To the l. on entering are three series of subjects from the Old Testament painted by *Bartolo di Fredi,* the father of Taddeo Bartolo of Siena, in 1356. On the opposite side are corresponding series from the New *Testament,* commenced by *Berna da Siena, who fell from* the scaffolding *while painting* them in 1380, and finished by *Giovanni d' Asciano,* his pupil. Between the two entrances is the Martyrdom of St. Sebastian, with our Saviour and the Virgin above, painted by *Benozzo Gozzoli* in 1465. Near the end of the rt. aisle is the Crucifixion by the same painter. Over the 1st arch of the nave are (rt.) the Paradiso and (l.) the Inferno, by *Taddeo Bartolo* (1393). By him also are the 12 Apostles with Saints and Prophets over the Sebastian on the entrance wall. The roof is ornamented with frescoes of the 15th cent., by *Domenico da Firenze, Francesco di Bartolommeo,* and *Sebastian Mainardi.*

The ***Chapel of Sta. Fina** is remarkable for the beauty of its architecture and decorations: the altar of white marble is by *Benedetto da Majano* (1493), with reliefs of a miracle and the death of Sta. Fina; the shrine of the saint is by the same artist. The frescoes on the walls by **Domenico Ghirlandajo* "are attractive and decoratively very beautiful works." The lunette on the rt. represents St. Gregory announcing to Santa Fina her approaching death, with her soul borne to heaven by angels, above; on the l. is her funeral. The Evangelists on the roof, and the Saints and Prophets over the cornice and in the angles of the vault, are attributed to *Sebastian Mainardi,* a pupil of Ghirlandajo. In the **Choir** to the rt. the Virgin and Child, with angels above holding a crown and wreaths of flowers, and saints kneeling beneath, by *Benozzo Gozzoli;* Coronation of the Virgin, with numerous worshipping saints and angels, by *Piero del Pollaiuolo* (1483), interesting for the fine expression of the heads. On the wall in front, under the window, is the Virgin and Child, with SS. Gimignanus, Nicholas, M. Magdalene, Fina, and John the Baptist, by *Mainardi.* On the l. wall, the Virgin enthroned, with the Infant Saviour holding a little bird, and five saints, by *Tamagni* of San Gimignano.

The choir also possesses some illuminated missals—one attributed to

Niccolò di Ser Sozzo Tegliacci (1363), of the Sienese school; the best page (22) is San Gimignano seated in the episcopal chair, surrounded by angels and monks, and (57) the Descent of the Holy Spirit.

The Chapel to the l. of the chancel contains an altar by *Benedetto da Majano*, greatly disfigured by modern additions. A fresco of the Annunciation by *Domenico Ghirlandajo* (1482) is in the adjoining oratory of San Giovanni, which contains a font sculptured by *Giovanni Cecchi* of Siena in 1379. In the *sacristy* is a bust of Onofrio Vanni by *Benedetto da Majano*, a picture of the Coronation of the Virgin by *Matteo Rosselli*, and an interesting early marble relief of the Virgin and Child.

Descending the main street towards the N., close to the Via San Matteo is the **Palazzo Pesciolini** (with a tower), built of stone and terra-cotta, with three rows of windows having marble columns. Just beyond it is the

Library, containing 11,000 vols. and 200 codices, documental parchments of the 10th cent., a small collection of Etruscan and Roman antiquities, mediæval fragments, autographs, coins and seals, with a few fossils and geological specimens. In the adjacent street are some good lancet windows on the S. side of the little ch. of **S. Bartolo**, which has also a red brick front of 5 round arches and an arcade.

Continuing to descend the main street, and turning to the rt. just within the gateway, we reach the church of

St. Agostino (1280) containing many valuable paintings. Entering the side door and turning to the rt., the fresco over the 1st altar is attributed to *Vincenzo Tamagni*, and represents the Virgin and Child surrounded by Seraphim, and adored by 2 angels, with SS. Niccola, Rocco, Paul the Hermit, and Antony. In a chapel to the rt. of the Choir is a damaged fresco of the *Birth of the Virgin*, by *Bartolo Fredi*. The walls of the Choir were painted in 1465, with the principal events in the life of St. Augustine, by ***Benozzo Gozzoli*; the best of the subjects are the Death of Santa Monica, and St. Augustine carried out to burial; on the vault are depicted the Evangelists by the same painter. The Chapel of the Holy Sacrament contains a painting on panel, by *Tamagni*, of the Birth of the Virgin, and on the l. wall another of the Virgin and Child, enthroned with various saints, attributed to *Benozzo Gozzoli*. On the N. by the altar rails is a fresco by *Mainardi*, of St. Gimignano blessing 3 celebrities of the town, badly restored in 1844. Over the altar close by, is a fresco of the Virgin and Child, with the Archangel Michael, by *Lippo Memmi* (1330), badly repainted. Near this is an elegantly sculptured marble bracket *pulpit*, with a fresco in the upper compartment, of a crucifix and two kneeling monks; below are two prophets in chiaroscuro, by *Tamagni*, who probably designed the pulpit. Over the next altar is a very fine fresco by **Benozzo Gozzoli*, of the inhabitants of San Gimignano invoking the protection of the Saint during the plague of 1464. The picture on the altar of San Vincenzo, of the Virgin and Child enthroned with saints, is by *Frà Paolino da Pistoja* (1530), a pupil of Frà Bartolommeo. Over the altar of Sta. Croce, 1st on N. side, is a cross, with the Virgin, Saints, and landscape background, painted in fresco by *Tamagni*. In the Chapel of *San Bartolo* at the W. end of the ch. is the *marble Shrine of the Saint by *Benedetto da Majano*, with fine statuettes of the cardinal Virtues, and reliefs of the Madonna and Child, etc.; on the l. wall and in the angles of the vault are several saints and doctors of the Church by *Sebastian Mainardi*. The picture of the Virgin and Child with kneeling Saints, over the altar adjoining, is by *Petrus Francisci Presbyter Florentin* (1464). The lunette contains a Pietà in fresco by *Tamagni*. The Chapel of the Hospital of Sta. Fina is painted in fresco by *Mainardi*. The lunette of the Virgin

and Child is attributed to *Domenico Ghirlandajo.*

Walking S. from this ch., and turning to the l., we reach

San Girolamo. The *picture at the high altar, of the Virgin and Child with SS. John Bapt., Jerome, Benedict, and Giovanni Gualberto, is by *Tamagni.* Further on to the l., just inside the gate, stands

San Jacopo, which belonged formerly to the Knights Templars (11th cent.). It contains 3 frescoes of the 13th or 14th cent. The ch. is a beautiful little example of Transition work, and has an elegant W. wheel.

The Oratory of **San Lorenzo in Ponte,** E. of the Collegiata, contains a fresco of the Crucifixion, attributed to *Cennino Cennini,* and a Virgin and Child, said to be by *Lippo Memmi,* the angels having been added by *Cennini.* The building is now a Penitentiary, and difficult of access.

The **Casa Pratellesi,** in the Contrada di S. Giovanni, formerly the Convent of Sta. Caterina, contains a fine fresco by *Vincenzo Tamagni,* of the Virgin and Child, with SS. Bernard, Jerome, Catharine, and Nicolas (1528).

About ¾ m. S. of the town is the Convent of **Monte Oliveto.** In the cloister is a large fresco of the Crucifixion, by *Benozzo Gozzoli.*

The finest view is gained from the **Rocca,** on the height W. of the Collegiata. The grounds are private, but admission is readily granted (25 c. to 50 c.).

1½ m. outside the N. gate is the very interesting little church of ***S. Maria di Cellole,** of the 11th cent.

E. of the town, below the Ponte alla Fonte, in a very picturesque situation, is a ***Gothic Fountain,** resembling those at Siena.

A good road descends from San Gimignano to (7 m.) Poggibonsi Stat. (Rte. 6.)

ROUTE 11.

SIENA TO PERUGIA, BY CHIUSI. 103 m. RAIL.

Twice daily, in 8 or 12 hours.

This line follows Rte. 8 as far as

19 m. **Asciano** Junct. Stat., where it bends almost due N., to avoid a range of hills, and resumes its true direction at

23 m. **Rapolano** Stat. (2000), picturesquely situated on a height surrounded by walls to the rt. of the rly. It has some reputation for its waters, which contain a large proportion of carbonic and of sulphuretted hydrogen gases, and are efficacious in cutaneous complaints and in rheumatic affections.

32 m. **Lucignano** Stat. The village rises on a hill to the left.

35 m. **Sinalunga** Stat. In the principal ch. is a *fine Virgin and Child with Saints, by *Sodoma,* and a Descent from the Cross, by *Pacchia.*

45 m. **MONTEPULCIANO** Stat., 6 m. distant from the town (3000), which rises conspicuously on the rt. Omnibus in 1½ hr., 2 frs. The place is full of interest, and commands delightful views.

Montepulciano (*Mons politianus*) gave the surname of Politian to *Angelo Ambrogini,* born here in 1454. The unfinished **Cathedral,** at the highest point of the town, contains an Assumption and Coronation of the Virgin, by *Taddeo Bartoli,* with Saints in several compartments on a gold ground, badly hung over the door. Facing it on piers rt. and l. are fragments of a monument in white marble, by *Donatello* and *Michelozzo,* to Bartolommeo Aragazzi, the secretary of

Pope Martin V. (1427). The High Altar is formed of the base of the monument, to which also belong the statues of Faith and Fortitude.

The façade of the **Palazzo Municipale** has built into it several reliefs and numerous fragments of Etruscan and Roman inscriptions. In a passage on the 1st floor is a lunette in Robbia ware, of the *Virgin and Children with S. Agnes of Montepulciano. The **Pinacoteca**, on the 2nd floor, contains about 200 pictures in two rooms. *Sodoma*, small Holy Family: *Pacchiarotto*, round Virgin and Child; *Umbrian School*, half length of a Lady in black and white; *Seb. del Piombo*, Paul III., all in red, and a small Ecce Homo on copper. Also a collection of dies, and some illuminated Missals. Here is kept the key of a locked cupboard in the

Pretura, which encloses a beautiful *Virgin and Child with SS. Bartholomew and Jude, flanked by handsome pilasters of fruit, by *Luca della Robbia*.

At the W. extremity of the town is the little ch. of **S. Maria**, with a good 13th-cent. doorway, from which Monte Amiata is well seen on the l. Descending the hill, we pass on the l. the old Campo Santo, whose **Chapel** contains a Robbia group of S. Catharine, a deacon, and two friars; below it a beautiful white marble relief of the Virgin and Child. The road straight on leads to (9 m.) *Pienza*; that to the rt. soon reaches the ***Madonna di San Biagio**, a beautiful ch. by *Antonio da Sangallo* (1518), in the form of a Greek cross with dome and two flanking towers, of which only one is finished. The white marble reredos by *Albertini* (1584) is vicious in ornamentation, and the statues of John the Baptist, Michael, Catharine, and Agnes of Montepulciano, are affected and undevotional. The combing of S. Biagio is a horribly realistic picture by *Giov. da S. Giovanni*. The ch., which is built of travertine, stands finely on a green platform below the town. *Skirting the hill to the N.*, we pass on the l. the new Campo Santo attached to the nunnery of *S. Chiara*, and ascend to **S. Francesco**, a ch. with a good pointed doorway on the town walls. Turning l., the oratory of the **Misericordia** has an Annunciation and a reredos in Robbia ware, with numerous angels, and a predella of the Nativity and Adoration.

A slab on a 14th-cent. house of brick, No. 1 in the Via Poliziano, marks the birthplace of Politian. Further on, to the l., is the **Market hall**, designed by *Vignola*. A mile below the town, on the way to the Stat., is the Carmelite ch. of **S. M. delle Grazie**, which contains a Robbia group of S. John Baptist and another Saint, with cherubs, flowers, and fruit, and a good predella.

The rly. runs below Monte Cetona, connected by a ridge with Monte Amiata, and passes on the l. the long lake of Montepulciano.

51 m. **Chianciano** Stat., 5 m. from the town, which is one of the popular watering-places of Tuscany; its hot springs being in high repute for the cure of rheumatic and paralytic affections.

56 m. **CHIUSI** Junct. Stat., 1½ m. from the town; carriage 1 fr.; good buffet.

Chiusi (5000), the ancient *Clusium*, was a city of the great Etruscan League, and perhaps at the time of Porsenna the most powerful of them all. Its original name was Camars. It was one of the five cities which assisted the Latins against Tarquinius Priscus. Its antiquity is further confirmed by Virgil's account of its sending assistance to Æneas against Turnus. It seems to have preserved its name and position through all the changes and vicissitudes of Rome. Even in the Middle Ages, though its population was thinned by malaria, the site was never deserted like those of many other Etruscan cities. Its vicinity to some of the marshy districts of the Val di Chiana renders it at times unhealthy. Of its ancient walls very few fragments can now be

traced; those which are visible are generally capped by mediæval masonry, and in some cases by Roman work. They are invariably composed of rectangular blocks of travertine, of much smaller size than those of the more northern Etruscan cities, but put together carefully and without cement. Fragments may be seen beneath the Duomo, near the Porta delle Torri. The town is literally undermined by subterranean passages, called "labyrinths" by ancient and modern writers, and probably connected with the sewerage of the ancient city, but inaccessible. Midway between the stat. and the town are the early Christian **Catacombs** of **Santa Caterina**, discovered in 1848, and closed with folding stone doors opening into a chapel; out of this open 3 corridors, with graves in 3 tiers. From inscriptions discovered they appear to date from the time of the Antonines, and if so, the Etruscan language must have been in use at that period. There are no *loculi*, as in Roman catacombs, but a series of arched recesses, with space for two or three bodies, cut out of the tufa rock from above, and covered with tiles. The other catacombs, those of St. Mustiola, nearer to the lake, are of much ruder construction.

The **Museo Etrusco** contains a very good collection of vases, mirrors, bronzes, cinerary urns, and sarcophagi, brought from the tombs in the neighbourhood.

The ***Cathedral** has been evidently built with the fragments of ancient edifices. Its nave is divided from the side aisles by 18 antique columns of unequal size, and even the tomb containing the ashes of St. Mustiola, to whom the building is dedicated, is formed out of an ancient column. Under the organ loft, on the rt., is a beautiful column of green Egyptian breccia.

On the walls of the arcade in the *Piazza del Duomo* are numerous *Roman and Etruscan* inscriptions; and in one of the oratories of the Confraternita della Misericordia is a beautifully worked column of African marble, which must have belonged to an ancient edifice of imposing magnitude. These scattered fragments explain the disappearance of the monuments of ancient Clusium; its temples, like those of Rome, were no doubt destroyed to build the churches and other edifices of the modern city.

Tombs. — The neighbourhood of Chiusi abounds in sepulchres. Four tumuli have disputed the honour of being the mausoleum and labyrinth of Porsenna, so well known by the descriptions of Pliny and Varro. Although that celebrated monument with three piles of pyramids was doubtless described from tradition, and therefore probably exaggerated, the remains of the tomb called that of Aruns, the son of this Etruscan chief, at Albano, are sufficient to show that its main outlines were correct.

The tombs do not occur in one necropolis, as in the case of many other Etruscan sites, but are excavated among the neighbouring heights, mostly in the hill-sides, and entered by a passage or gallery from the slope. They are often at some distance from each other; and the visitor must be accompanied by the Custode of the Museum (2 to 5 frs.).

1. **Deposito del Poggio Gajella**, 3 m. N. of the town. This series of tombs was discovered in 1840 by the Casuccini family, whose museum has been enriched by many of the objects it contained. Its discovery, however, had a higher interest for the antiquary, in the peculiar *labyrinths* which have made the Poggio Gajella celebrated throughout Europe, and induced archæologists to compare its mysterious passages with the well-known description of those of the tomb of Porsenna. The Poggio Gajella is a conical hill of about 50 ft. in height, originally surrounded at its base by a circular wall of masonry, composed of uncemented blocks, outside which is a fosse, more than 100 ft.

in circumference. The hill is literally filled with tombs, excavated in 3 tiers, above each other, like the floors of a house, while the tombs of each tier or level are arranged like groups or streets of houses. Some of them are painted, some have roofs so carved as to represent beams and rafters, and many have rock-hewn couches for the dead. On the lower tier on the S. side, approached by an oblong vestibule, is a circular chamber, 25 ft. in diameter, supported by a high circular column in the centre; in this chamber some beautiful vases were discovered, and from its N. side mysterious labyrinthine passages communicate with a more numerous group of square tombs on the W. side of the hall. These passages are just large enough to allow a man to enter on all-fours; sometimes they are circular, at others they throw off branches which terminate in *culs de sac.* On the upper tiers there are several groups of tombs both square and circular, in 2 of which are passages like those on the tier below. Dennis's 'Etruria' contains a plan of these labyrinths.

2. **Deposito del Gran Duca**, 3 m. N.E. of the town, discovered in 1818 on a slope of the hill above the lake. It is a single chamber with an *arched* roof of solid masonry. It was entered by folding-doors of travertine, of which one side remains. Near the last mentioned is the

3. **Deposito della Scimia**, of great interest on account of the paintings on the walls.

4. **Deposito del Colle**, 1 m. S.E. of the town, discovered in 1833. The entrance is still closed by two folding-doors of travertine, more than 4 ft. high, still working on their ancient stone pivots. The tomb contains 3 chambers, 2 of which are decorated with paintings now gradually perishing. Those in the first chamber represent funeral games, horse-races, dancing, tumbling, and a funeral symposium of 10 men attended by their slaves. Those in the second chamber represent a chorus of youths, with instruments of music for the dance.

The picturesque village of **Cetona** (7 m. S.), with its mediæval castle, is an interesting point for the geologist and the antiquary. It is situated on an olive-clad height at the base of the dolomite mountain of the same name (3750 ft.), which rises above the valley watered by the Astrone. The ravines in the neighbourhood exhibited the sections of the tertiary marine (Pliocene) strata. In the **Palazzo Terrosi** is a collection of Etruscan antiquities discovered in the neighbourhood which may generally be visited by travellers on presenting a card. It contains numerous painted vases, 2 very perfect cinerary urns, adorned with colour and gold, which have been illustrated by Micali, and an elephant's tusk covered with reliefs.

Sarteano, 5 m. S. of Chiusi, is situated above the Val di Chiana, at the E. extremity of an elevated plateau, which separates that plain from the valley of the Orcia; its mediæval walls present a very picturesque appearance from all parts of the valley. Cavaliere Bargagli's private collection of Etruscan antiquities contains cinerary urns of much interest; that of Signor Fanelli consists of coins. Most of these objects were found in the Etruscan necropolis on the table-land W. of Sarteano, from which the greater part of the collection of black vases in the Gallery of the Uffizi at Florence was obtained. Some were found also on Monte Solaja to the N. of Sarteano, and a few on the slopes, and even on the summit, of Monte Cetona. The tombs generally consist of single chambers, with a central pillar, and a ledge running round the unpainted walls. The hills which bound the valley on the W., from Cetona to Montepulciano, are full of Etruscan tombs.

For the drive to Perugia, saving a tedious journey by train, see *Index.*

See also Addendum, p. xxv.

EXCURSION TO CITTÀ DELLA PIEVE.

This clean little town is situated on a height (1010 ft.) 6 m. S.E. of Chiusi. Light carriages may be procured at the stat., and a *diligence* also awaits the train, and performs the journey in 1 hr. Pleasant walk through oak woods.

CITTÀ DELLA PIEVE (5000) was the birthplace of *Pietro Vanucci*, called *Perugino*, in 1446. In the oratory of **Santa Maria de' Bianci** (custode at one of the first houses on the l., after passing the gate) is a large *fresco, the Adoration of the Magi, "a good composition, with excellent special qualities but dull colouring."—*Cic.* In a recess are preserved 2 letters of Pietro relating to the picture, and some earthen pots, which are supposed to have contained his paints. In the first letter Pietro states that the picture ought to cost at least 200 florins, but that he will be content with 100 as a townsman (*come paisano*); 25 to be paid at once (*scubeto*), and the rest in 3 years, 25 each year. It is signed, *Io Piectro penctore mano propia*, and dated *Peroscia vencte de Frebaio*, 1504. The second shows that he was obliged to lessen his terms to 75 florins; he requests the syndic to send a mule and guide, that he may come and paint, and says that he will abate 25 florins, *e niente piu;* it is signed as before, and dated *Peroscia 1 de Marzo* 1524.

In the **Cathedral**, the interior of which has been modernised, are his Baptism of the Saviour, in the first chapel on the l., and in the choir the Madonna and Child, with St. Peter, St. Paul, and Saints Gervasius and Protasius below. On the rt., a Virgin and Child, with SS. John Bapt. and Evan., Dominic, and Francis (1513).

In **S. Pietro**, outside the town on the l. of the entrance, is a fresco by *Perugino, transferred* to canvas, of S. *ony, between* S. Paul the Hermit **S. *Marcellus.***

There are some good Etruscan sarcophagi in the *Casa Taccine*, discovered in the neighbourhood. The view from the gate over the valley of the Chiana is very fine, embracing the peak of Cetona on one side, the lake and site of the battle of Trasimenus, with Cortona and its mountains on the other.

11 m. N.W. lies *Panicale* (Rte. 21).

Leaving Chiusi, the rly. runs nearly N., skirting the lake of Chiusi on the l., and reaches

62 m. **Panicale** Stat., 4 m. from the town (Rte. 21). Thence to

66 m. **Castiglione del Lago** Stat., on the lake of Trasimeno, and

72 m. **Teróntola** Junct. Stat, where carriages are changed. Buffet, very poor. For the remainder of the line to

103 m. **Perugia** Stat., see Rte. 12.

ROUTE 12.

FLORENCE TO PERUGIA, BY AREZZO AND TERÓNTOLA. 103 m. RAIL.

3 trains daily, in 5 to 8 hrs.
For the rly. journey as far as

76 m. **Teróntola** Junct. Stat., see Rte. 21. Here the line turns E., skirts the lake of Trasimeno, and passes through a tunnel.

84 m. **Passignano** Stat., a dirty little place, built on a rocky promontory, and surmounted by the ruins of an ancient castle. Excursions may be

made hence to the old battle ground (Rte. 21), or by boat to the islands on the lake.

The rly. now runs through lovely scenery, following the shores of the lake for 4 m. to the hamlet of Torricella, near the water's edge; and then traverses a tunnel of nearly a mile in length, cutting through the Monte Colognolo, to gain the upper valley of the Cina, on emerging from which is

90 m. **Magione** Stat., upon an eminence 400 ft. above the lake. Here is a large brick castle, and a tall, mediæval tower of imposing aspect, which recalls the times of Fortebraccio and Sforza, when it must have been a place of some strength.

97 m. **Ellera** Stat., beyond which the ascent becomes rather steep, and a fine view of Perugia opens out upon the rt., while the rly. curves E., passes on the l. the Etruscan tomb of S. Manno (not visible from the line), and reaches

103 m. **Perugia** Stat., nearly 2 m. below the town, which is reached by an excellent winding road. Omnibus, 1 fr. Short cut for pedestrians.

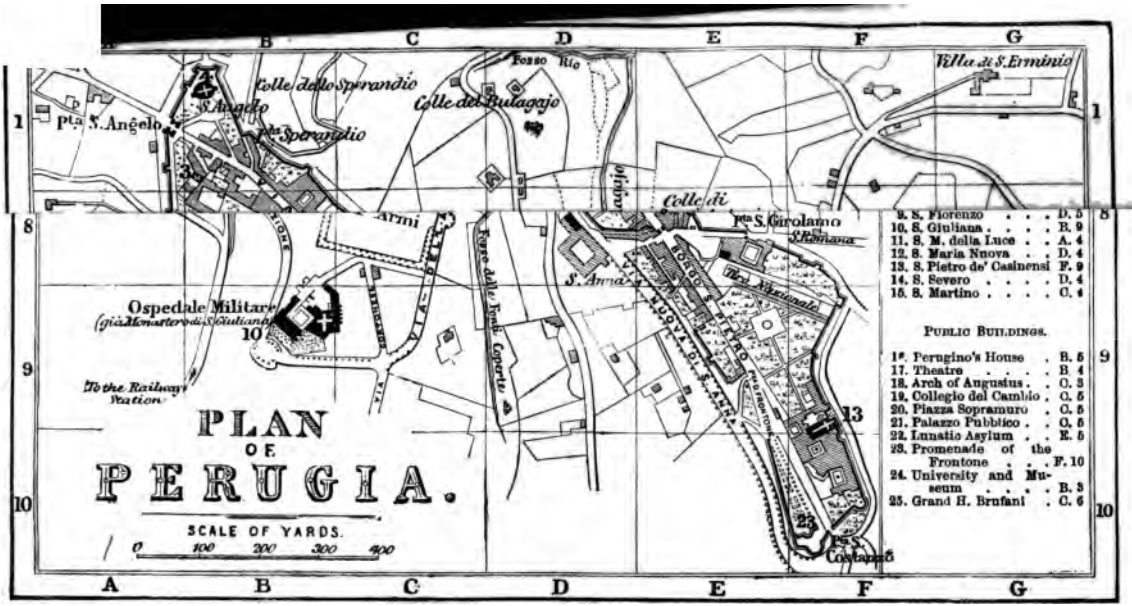
PERUGIA.

INDEX.

	PAGE
Accademia di Belle Arti	227
Antinori, Palazzo	221
Arco di Augusto	221
Arte del Macello	226
Baldeschi, Palazzo	215
Cambio, Collegio del	215
Campo Santo	226
Chiesa Nuova	222
Corte di Appello	227
Duomo	219
Eburnea, Porta	230
Etruscan tombs	223
Florenzi, Palazzo	224
Fonte Maggiore	218
Gallenga, Palazzo	221
Gonfalone, Confraternita	223
Griffin and Wolf	216
Hotels (see *Index* at end of Vol.).	
Istituto Tecnico	223
Julius III., Statue of	219
Library, Cathedral	220
Library, Public	216
Loggia di Braccio	219
Luce, Madonna della	222
Lunatic Asylum	226
Maestà delle Vôlte	220
Maestà dell' Olmo	231
Maestà di Casaglia	231
Madonna dell 'Elce	222
Madonna di Braccio, Ch. of	228
Meniconi, Casa	227
Mercanzia, Sala della	218
Monaldi, Palazzo	226
Monte Iabbate	231
Monte Luce, Madonna di	226
Monte Tezio	219
Mosaic Pavement	223
Museum of Antiquities	223
Museum of Pictures	228
Palazzo Pubblico	216
Passeggiata Pubblica	229
Perugino, House of	222
Piazza del Papa	219
Pinacoteca	216
Porta Marzia	227
Porta S. Pietro	226
Porta Sole	226
Portico of Paul III.	219
Pretola	231
S. Agata, Ch. of	222
S. Agnese, Convent of	221
S. Agostino, Ch. of	221
S. Agostino, Confraternita	221
S. Angelo, Ch. of	221
S. Angelo di Porta Sole	219
S. Antonio, Ch. of	226
S. Benedetto, Confraternita	226
S. Bernardino	222
S. Bevignate, Ch. of	226
S. Costanzo, Ch. of	229
S. Croce, Ch. of	227
S. Domenico, Ch. of	227
S. Egidio, Hospital of	221
S. Ercolano, Ch. of	227
S. Fiorenzo, Ch. of	227
S. Francesco, Ch. of	222
S. Francesco, Confraternita	222
S. Francesco al Monte, Convent of	222
S. Galgano, Baths of	223
S. Giuliana, Convent of	230
San Manno, Tempio di	231
S. M. Degli Aratri	221
S. Maria della Valle, Ch. of	230
S. M. del Monte	227
S. M. Nuova, Ch. of	225
S. Marino, Ch. of	230
S. Martino, Ch. of	221
S. Matteo, Ch. of	221
S. Peter Martyr, Confraternita	221
S. Pietro, Ch. of	228
S. Salvatore in Piazza	216
S. Severo, Chapel of	225
S. Susanna, Gate of	222
S. Simone, Ch. of	225
S. Stefano, Ch. of	222
S. Teresa, Ch. of	222
S. Tommaso, Ch. of	219
Sala del Cambio	215
Sapienza, Collegio di	230
Sopramuro, Piazza del	226
Torre degli Sciri	222
Torre di S. Angelo	221
Tribunale Civile	226
Udienza dei Notari	218
University	223
Volumni, Sepolcro del	229

PERUGIA, capital of the province of Umbria, residence of a prefect, see of an archbishop, and seat of a university, occupies the summit of a commanding height, 1200 ft. rising above the valley of the Tiber. Its elevation (1705 ft.) secures for it a climate comparatively cool in summer, and salubrious at all seasons. The *Corso*, which runs along the ridge, is the central and liveliest portion of the town. It includes many mediæval buildings; but the historic fortress in which it terminated to the S., and which Pope Paul III. erected in 1544, to keep down the turbulent citizens ("Ad coercendam Perusinorum audaciam," as he candidly carved over the gate), was destroyed by the people in the insurrection of 1849; and again, Pope Pius IX. having attempted to restore it, was finally razed in 1860 by the citizens, for whom its cannon were a standing menace. Its site is now occupied by the **Piazza Vittorio Emanuele**, a spacious square, whereon stands the handsome modern **Prefettura**. The shafts which adorn its arcades are of mottled reddish limestone called *pomato d'Assisi*, largely employed for a similar purpose in the mediæval buildings of the town. The small Public Garden commands a striking *view over the valley of the Tiber, beyond which are conspicuous the hill towns of Trevi, Montefalco, and Todi, with the round summit of Monte Amiata (5645 ft.) on the rt. Band on Sunday and Thursday evening in summer.

The ancient **Perusia** (the *Perosche* of the Etruscans) was one of the most important of the twelve cities of the Etruscan League, and is scarcely inferior in antiquity to Cortona. Its citizens were three times defeated by Fabius, and it fell under the power of Rome when the other 28 colonies of N. Etruria lost their independence under Augustus, who reduced the town (B.C. 40) by starvation. One of the citizens, however, set fire to his house to prevent it falling into the hands of the conqueror, and the flames spreading, reduced the whole city to ashes. Augustus rebuilt it as a Roman colony, and commemorated the event by inscriptions which are still visible on two of its gates. At a subsequent period (A.D. 251-254) it became the *Colonia Vibia*, so called in honour of the Emp. Vibius Trebonianus Gallus, who is supposed to have been born here. Its history in the Middle Ages is not less interesting than that of Bologna or Siena, although the struggles of this free city against the growing power of the popes, and the contests which followed between the popular party and the nobles, differ little from those which were the immediate precursors of the fall of nearly all the Italian republics. *Braccio da Montone*, surnamed Fortebraccio, the rival of Sforza, and like him the founder of a new school of military tactics, was born here in 1368. As the commander of the Florentine army he attacked his native city, after its surrender to Ladislaus, king of Naples, who was supported by Sforza. Braccio commenced this siege in 1416, the inhabitants gallantly resisted, and at length called to their aid Carlo Malatesta, lord of Rimini, who was defeated in the neighbourhood of the city by Tartaglia da Lavello, one of Braccio's lieutenants. The citizens then surrendered, and received Braccio as their lord in 1416. His rule was marked by a wise and conciliatory policy, and he proved himself one of the best rulers of his time. He recalled the nobility, reconciled the factions of the city, and administered justice with an impartial hand. Martin V. sent Sforza against him, but he was drowned in crossing the river Pescara, and Caldora of Foligno took his place, defeating Braccio before Aquila, where he died of his wounds on June 5th, 1424. The independent existence of Perugia ended at his death, and the city returned under the dominion of the Church, its affairs being administered by the Baglioni family; but the ambition of this noble house brought them into collision both with the people and the Holy See. After several contests for supremacy, Paul III. succeeded in reducing the


PLAN
OF
PERUGIA.
SCALE OF YARDS.
0 100 200 300 400
Colle dello Sperandio
Colle del Bulagajo
Porta S. Angelo
Porta Sperandio
Porta S. Girolamo
Porta S. Costanzo
Villa di S. Erminio
Ospedale Militare
(già Monastero di S. Giuliana)
To the Railway Station
Forte delle Tre Porte
Forte dei Cappuccini
Porta Nuova
Porta Marzia
Porta Pesa
Porta Sole
Porta Eburnea
Porta Vecchia
Porta Santa Lucia
Porta Sant'Angelo
Porta Sant'Ercolano
Porta Sant'Antonio
Porta Sant'Ercolano
Porta Sant'Angelo

city to subjection, and, after destroying all remains of its ancient institutions, directed the construction of the citadel as an effectual means of repressing any future outbreak. During the first French invasion it shared the fate of other Italian cities, and became one of the component parts of the kingdom of Italy, as chief town of the Department of the Trasimeno. Pope Leo XIII. was bishop here from 1846 till 1878, and on his elevation to the papal chair raised the see to the dignity of an archbishopric.

A hill city like Perugia, which has lived through such troublous times, and served as a point of attack to so many tyrant-warriors, can hardly be expected to retain very important traces of a remote antiquity; and it is more than doubtful whether any portions of its so-called Etruscan walls are older than the Roman period. They are almost uniformly composed of rectangular blocks of travertine, and bear no characteristic resemblance to the undoubtedly Etruscan work at Cortona or Volterra.

The following itinerary is divided into 7 groups, within which all objects of interest are arranged in topographical order. The smaller churches, however, may be conveniently singled out for inspection early in the morning, as they are seldom open after 8 o'clock.

I. The first opening in the Corso, which runs N. from the Piazza Vitt. Emanuele, is the small Piazza Garibaldi (band on Sunday in winter), beyond which (No. 28 on the rt.) is the *Palazzo Baldeschi.* Here is preserved the original *drawing by *Pinturicchio* of the 5th fresco in the Library of Siena Cathedral, which represents Æneas Sylvius when a bishop, assisting at the betrothal of the Emperor Frederick III. with Eleonora, Infanta of Portugal. The design was long attributed to Raffael, and is somewhat difficult of access. Further on, to the l., is the ***Collegio del Cambio,** formerly the Hall of the Bankers and Money-changers in the Corso, with a *round doorway of 1501.* Adm. daily 10 to 4; fee optional (50 c.) It now belongs to the Collegio dei Nobili. The interior vaulting, dated 1453, is covered with *FRESCOES (only seen to advantage on bright sunny days) by *Perugino,* assisted by *dell' Ingegno,* and finished in 1500, "a beautiful and careful work, which thoroughly illustrates Perugino's views of the taste of the Perugians; want of true power compensated by sentimentality."—*Cic.* "These frescoes bear the same relation to the master's fame as those in the Vatican to that of Raffael. He is seen here to great perfection in colour, drawing, and drapery."—*Kugler.* On the l. wall are 12 figures in groups of 3, each group consisting of a Greek between two Romans:—1. Fabius Maximus, Socrates, Numa Pompilius; 2. Furius Camillus, Pittacus, Trajan; 3. Lucius Sicinius, Leonidas, Horatius Cocles; 4. Scipio, Pericles, Cincinnatus. Above these are figures of Prudence, Justice, Fortitude, and Temperance, the several virtues which they illustrated. On a pilaster dividing the 6 philosophers from the 6 warriors is a fresco portrait of Perugino, aged 45. At the end of the hall, l. the Transfiguration, rt. the *Nativity. Next to this, on the rt. wall, Prophets; the 3rd from the l. is a portrait of Raffael, the 5th of Pinturicchio. Then, Sibyls; followed by a set of benches and panels most exquisitely carved and inlaid. In a very bad light near the door is the figure of Cato; and on the ceiling, amid a profusion of beautiful arabesques, are medallions of the deities representing the 7 planets. The design is entirely by Perugino, and the execution by himself and his pupils; but there is no reason to suppose that Raffael had any hand in it whatever.

A door on the rt., under the frescoes of the Prophets, leads into the Chapel, which has an altar-piece of the Baptism, and frescoes (1529) by *Giannicola Manni:* rt., Birth and Beheading of S. John; l., Visitation, and Salome with the head of the Baptist. The *putti* beside the Sibyls, and the one over the figure of Herod, are very beautiful. On the vault (1519), the

Deity with Evangelists, Apostles, and 4 Latin doctors; over the door, the 3 protectors of Perugia—SS. Lorenzo, Louis of Toulouse, and Ercolano. On the other side of the hall is a smaller room, with exquisitely carved benches by *Antonio Mercatello.* "With the exception of the Cambio frescoes this city possesses the inferior rather than the better specimens of Perugino."—*Kugler.*

Adjacent is the *PALAZZO PUBBLICO, or *P. Comunale*, with statues of the 3 protecting saints over its fine doorway. The two griffins are not devouring the wolf of Siena, as usually stated, but a sheep and a calf—the arms of the *Arte del Macello*, or Butcher's Guild, at whose expense this part of the building was erected or restored. Such Guilds or Companies were formerly very numerous in Perugia, and most works of public utility or benevolence were undertaken or supported by them; but they were all suppressed by Napoleon.

The N. part of the building with its two fine windows, and the first 10 towards the Corso, date from 1281; thence to the tower, 1333–39; thence to the Collegio del Cambio, 1429–43. The large bell in the tower (1333) weighs 120 tons. The 18 windows on the first floor, with shafts of *pomato d' Assisi*, are very beautiful.

On the front facing the cathedral is a flight of steps leading to the Gothic hall, and above, bronze figures of the Perugian griffin and the lion of the Guelphs, with the chains of one of the gates of Siena, carried off in 1358. The lion and griffin are said to have belonged to an ancient fountain, destroyed before 1308. The bracket pulpit, placed between two of the round arches below the steps, belonged to the ch. of *S. Salvatore in Piazza*, demolished about the same period.

Within the Palazzo (entrance from the Corso) are the Picture Gallery, *Library, and several* interesting public *Halls. Custode* (50 c.) on the 2nd *floor, near the* ticket-office of the *Picture Gallery.*

The Sala del Consiglio, on the 1st floor, has a beautiful *lunette of the Virgin and Child with 2 adoring angels, by *Lorenzo di Fiorenzo* (1472). The adjacent *Sala del Capitano* is a fine room, its walls and handsome round wooden roof covered with armorial devices. Over the door of the *Sala Vecchia del Consiglio* (2nd floor) is a fresco by *Adone Doni* of Julius III. restoring to the city the magistrates who had been removed by Paul III. The painter, in a black vest, stands behind the pope.

Close by is the office where tickets (1 fr.) must be taken for the *Pinacoteca.* Adm. daily except Mon. from 9 to 3; on the 1st and 3rd Sun. of the month, from 10 to 1, free. Catalogue of 1887, 1 fr. The gallery is on the 3rd floor. Adjoining it is the Library (*Biblioteca Pubblica*), containing upwards of 30,000 volumes, including a collection of Perugian editions of the 15th cent., and a series of Aldines. Among the MSS. are a Stephanus Byzantinus of the 5th cent., and the works of St. Augustin with miniatures of the 13th. Among the printed books is the first printed at Perugia, in 1476, the Counsels of Benedetto Capra, a native jurist.

Alfani (Dom.): Adoration of the kings.—*Virgin and Child, with SS. Peter, Paul, Nicolas, and Lucia (1524). —*Nativity; the Child lies on the ground; above are heads of singing angels.—*Virgin and Child; SS. Gregory and Nicolas stand; two angels crown.—*Holy Family, with Joachim and S. Anna, from a design of Raffael; original drawing at Lille.—Virgin and Child with two angels, SS. John Bapt. and Giuliana (1532).—Holy Family, with SS. Francis and Anthony of Padua.

Benozzo Gozzoli: Virgin and Child with Saints (1461).

Bernardino di Mariotto: Virgin and Child with SS. Andrew and Julian.—Holy Family with SS. Sebastian and Roch.—Coronation of the Virgin.—Virgin and Children, with the marriage of S. Catharine, SS. Peter, Mary Magdalene, and a bishop. S. Catharine gives her right hand.—Virgin and Children, with SS. Benedict an

Francis; a chaffinch at the feet of the Virgin.

Boccati: Virgin and Child, in a choir of 14 angels; 2 others play instruments, and 2 pick up flowers.—Virgin and Child, with the 4 Latin doctors, SS. Dominic and Francis; 16 angels sing, 2 others play instruments; on the predella, Thomas Aquinas and Peter Martyr.—Virgin and Child with angels; small, and nearly ruined.

Bonfigli: Annunciation, with S. Luke.—Adoration, with many figures; a king kisses the Child's foot.—Virgin and Child, with SS. Bernardino, Francis, Jerome, and Thomas Aquinas.—8 angels with instruments of Passion, and 8 with flowers, all in pairs.—Christ implored by Bernardino; people burn licentious books below (*Gonfalone* of 1465).—Frescoes in an old chapel. (1) Consecration of S. Louis of Toulouse; (2, 3) Miracles, the latter quite ruined; (4) Funeral; (5) Siege of Perugia; (6, 7) Translation of S. Ercolano.—(attr.): Virgin and Child, fresco; scratched. **Bonfigli** and **Caporali:** large Virgin and Child; 4 angels kneel below, playing.

Caporali: SS. John Evan. and Mary Magdalene; fragments of heads, lovely.—Fresco of Christ with the Virgin and 6 angels under round arch, damaged; heads of Giuliana, Benedict, and Bernard.

Domenico Bartoli: Virgin and Child on gold ground; Benedict, John Bapt., Giuliana, Bernard; on predella, life of S. John Bapt., 1438.

Eusebio di San Giorgio: Virgin and Child, with SS. Benedict and John Bapt.—Adoration of the kings; Deity above (1505).—Virgin and Child, with SS. John Bapt. and Benedict.—SS. Francis, Anthony of Padua, and Bernardino; Virgin and Child above.

Fiorenzo di Lorenzo: * 8 Miracles of S. Bernardino; small and highly finished; engraved by the Arundel Society.—Marriage of S. Catharine (right hand), and S. Nicolas: damaged fresco.—Adoration of the kings and *shepherds; fine portrait* heads; on *extreme l. Perugino.*—(attributed): *Nativity, with Predella* of S. Francis *and 7 Saints, half length.*—Virgin and Child, with SS. Benedict, Peter, John Evan., and a monk.—Triptych on gold ground, Virgin and Child with Saints; pred. Pietà, 8 Saints half length.

Frà Angelico: *Virgin and Child with 4 angels; 3 flower vases.—*Annun. and single figures of Saints; all good, but damaged; parts of a large altar-piece.

Giannicola Manni: Virgin and Child, with SS. James and Francis.—SS. Mary Magd. and Sebastian.—Bernardino, Sebastian; half lengths.—Costanzo, Ercolano.—All Saints (1507).—Incredulity of S. Thomas.

Lorenzetti (Ambrogio): Virgin and Child, with S. Lorenzo and others.

Luca Signorelli: Virgin and Child, with SS. Michael, Laurence, Francis, *Sebastian, Benedict, and Anthony of Padua; beneath, a predella (1510), large, and terribly damaged.

Margaritone da Arezzo (attr.): large Crucif. 1272.

Meo da Siena: Virgin and Child with Saints, on gold ground; 20 panels, 5 missing.

Niccolò da Foligno: Annun.; Deity with Angels above, 2 Servite Saints below (1466).

Perugino: Baptism, with 4 Angels.—*Adoration of the Shepherds, under shed; dove between flying angels.—S. Costanzo; small, half length.—Laurence; small, half length.—Adoration of the Kings; small, glazed, oblong; damaged.—Jerome and Mary Magd.—*Pietà, half length, small.—Virgin and Child, with 2 Saints, half lengths, damaged.—David; Daniel; both round.—Virgin and Child, with SS. Nicolas and Bernardino; SS. Jerome and Sebastian below.—Virgin and Child, with SS. Francis and Bernardino; view of Perugia, and crowd in supplication.—*Virgin and Child with 2 angels; 6 brethren in white below (1497).—Transfiguration; damaged.—*Adoration of the Shepherds, in fresco; the Child is pillowed on the ground; the Virgin kneels on rt.—S. John Bapt., with SS. Anthony, Sebastian, Laurence, and Francis.—S. Jerome, penitent.—Carved Crucifix (1502) with the Virgin, Magdalene, Francis and John Evan.; above, Coron. wi

12 Apostles. The two subjects are now divided.

Piero della Francesca: *Virgin and Child, with SS. Anthony, John Bapt., Francis, and Elizabeth of Hungary; Annun. above; Chiara and Agata on pred.

Pinturicchio: S. Augustine with 4 brethren (1500).—*Virgin and Children, with the Annunciation, SS. Augustine, Jerome, and Evangelists; finely framed. Above, Christ with 2 angels.

Raffael: frieze of the *Deposition* in Pal. Borghese.—Deity with Angels; head-piece of the *Deposition*.

Sinibaldo Ibi: Holy Family, with SS. Fiorenzo and Filippo Benozzi.—Virgin and Child, with SS. Augustine and Sebastian, (1510).

Spagna: *Virgin and Child, with 2 Angels, SS. John Bapt., Francis, Anthony, and Jerome.—Deity with 8 Angels, half length.

Taddeo Bartoli: S. Francis, with Pride, Avarice, and Luxury at his feet; between S. Anthony of Padua, Louis, Ercolano, and Costanzo.—*Virgin and Child, with SS. Mary Magd., John Bapt., John Evan., Catharine, and Angels; gold ground.

Unknown: Virgin and Child, with SS. Agnes, James, Francis, and Catharine, half lengths.—*Marriage of S. Catharine, with SS. John Evan., Francis, Louis, Laurence, 2 bishops, Agnes, Elizabeth of Hungary, and a predella.—Pietà, half length, with instruments of the Passion (lunette).

Venetian: Adoration of the Kings, (oblong).

The frieze in the Sala di Taddeo Bartoli, by *Tommaso da Cortona*, representing the exploits of Fortebraccio, is historically interesting. In the Sala del Perugino is a specimen of the painter's hand-writing, framed. Another room has a beautiful inlaid table.

In the entrance room are two good pictures for sale: *Giov. Santi*, Virgin and Child, with SS. Catharine and Peter Martyr (10,000 fr.); and *Niccolò da Foligno*, Virgin and Child, with *SS. Francis, Bernardino*, and 15 angels *(25,000 fr.) from Deruta.*

Besides the authentic paintings, there are many by unknown masters well worthy of notice. Two of the rooms are devoted to **Frescoes**, detached from ruined or desecrated churches; and in a corridor have been placed some good Engravings, with several finely illuminated Service books from suppressed monasteries.

On the ground floor of the Pal. Pubblico (entrance at a Notary's office N. of the main gateway, courteously permitted) is the ***Sala della Mercanzia**, vaulted and panelled throughout with admirable wood-carvings, and surrounded by a bench, also magnificently carved. On the l. is a superb pulpit, or president's desk (1410).

At the corner of the Corso on the rt. stands the **Udienza dei Notari** (1446), built of travertine and *pomato d'Assisi*. Between two windows are the arms of the guild, an inkstand surmounted by a griffin. The upper windows are of later date.

The ***Fountain** (*Fonte Maggiore*), on the S. side of the cathedral, was erected between 1277 and 1280, and consists of 3 basins, one above the other; the 2 lower ones are of marble, the upper one of bronze. The first marble basin is a polygon of 24 sides, each ornamented with bas-relief. The subjects are the occupations of man during the 12 months of the year; the Lion, as the emblem of the Guelph party; the Griffin of Perugia; symbolical representations of the arts and sciences; Adam and Eve; Samson; David and Goliath; Romulus and Remus: the fables of the Stork and the Wolf, the Wolf and the Lamb, in allusion, no doubt, to the ancient emblems of the Tuscan republics. The second basin, supported by columns, is also a polygon of 24 sides, in each of which are small statues of Biblical characters, saints, symbolical figures, etc. The sculptures of this the second of the two marble basins are supposed to be entirely by *Niccolò*, whilst those of the lower one are by *Giovanni da Pisa*. The third basin of bronze, supported by a column of the same metal, was executed in 1277 by

Maestro Rosso. The fountain seldom plays, but is supplied with water from Monte Pacciano, 6 m. N.W. of the city.

The large round arches, partly blocked up, which stand against the Cathedral wall, belonged to the **Loggia di Braccio**, erected by Fortebraccio in 1418-23 as an out-door chamber of commerce. One of them (on the rt.) was destroyed in 1555 to make way for the statue of Julius III. (see below), which was originally placed to the l. of the Cathedral S. door. To the rt. of this door is the bracket ***pulpit of San Bernardino**, of marble and inlaid mosaic, from which the Saint frequently addressed the citizens. In a niche to the rt. stood a bronze statue of Paul II. by *Vellano* (1467), melted down for money in 1798.

Passing the unsightly E. front of the Duomo, we reach the *Piazza del Papa*, or *P. Danti*, adorned with a fine ***bronze statue** of Julius III., remarkable for its elaborate pontifical ornaments, executed by *Vincenzo Danti* in 1555. The citizens erected it in gratitude for the pope's restoration of many of their privileges, taken from them by Paul III. after their rebellion against the salt-tax. A street ascending N. from this point leads to a piazzetta, commanding an extensive **view** over the N. portion of the city, and towards the Umbrian hills. The round bare summit to the l. is *Monte Tezio* (Dea Teti), near which lies the source of the aqueduct which supplies the city. The white building 6 m. distant in front is the *Abbazia di Monte l' Abate* (p. 231). Below on the rt., beyond the brick tower of *S. Tommaso*, stretches a picturesque line of mediæval wall; and immediately to the l., at the corner of the piazzetta itself, stands the little ch. of *S. Angelo di Porta Sole*, originally a three-arched portico, built by Paul III. for the enjoyment of fresh air. The conspicuous building outside the town, beyond the Torre S. Angelo (A 1), is *the Convent of S. Francesco al Monte.*

II. The ***Duomo**, or Cathedral of S. *Lorenzo, dates chiefly* from the middle of the 15th cent., though remains of earlier work may be discerned from the small cloister behind the chancel. Its principal front is unfinished, and faces E. The interior is imposing from its size, but very dark, and of little architectural merit. It has a nave and aisles of equal height, divided by lofty octagonal columns, barbarously painted in imitation of some unknown marble; and is lighted by a row of pointed windows high up in each aisle.

In the 1st chapel rt. is the Descent from the Cross, by *Baroccio* (1569), said to have been painted while suffering from poison administered by some envious rivals employed together with himself at the Vatican. Though much esteemed at Perugia, it is but a poor composition, "not without grandeur in the agitated group surrounding the fainting Virgin."—*Kugler.* Far more worthy of notice is the singularly beautiful *window in the same chapel (Preaching of S. Bernardino), executed by *Costantino di Rosato*, a neighbouring peasant, from designs by *Arrigo Fiammingo* (1565). Handsome stalls of 1567, by *Ercole di Tommaso* and *Jacopo Fiorentino;* and fine wrought-iron railings. To the rt., against the E. wall, recumbent *marble tomb of Bp. Baglioni, with reliefs of 1451. On the N. wall, Holy Family with S. Claudio (Tuscan School); over an altar at the 3rd column, Madonna delle Grazie (under glass), by *Giannicola;* arch in the baptistery, with arabesques by *Pietro da Como* (1477); further on, against the wall, *Pompeo Cocchi*, Virgin and Child with SS. Niccolò and Lorenzo; in the chapel on the rt., *Luca Signorelli*, *Virgin and Child with SS. John Baptist, Onofrio, Stephen, and Ercolano (1484); "a real relief to the eye that has been satiated with Perugino's sweet ecstasies."—*Cic.* The angel's scarf, and other accessories, are wonderfully painted.

In the inner sacristy, on the rt., is a fresco *Virgin and Child under glass (school of Perugino, 1515); SS. Peter and Paul, by Giannicola; coloured relief in wood, covered w

canvas, of Christ, the Virgin, and 2 angels, by *Mattioli* (1453); and a Virgin and Child on gold ground. Another room contains a finely embroidered *pluviale*, of which photographs are hung on the walls, and a coloured stucco 15th cent. *relief of the Virgin and Children, with SS. Lorenzo, Jerome, and Seraphs. An adjoining cabinet has a good piece of tapestry — Virgin and Child, with SS. Ercolano, Lorenzo, and Costanzo.

In the rt. transept is a red marble sarcophagus, surmounted by the papal tiara, containing the remains of 3 popes—Innocent III., Urban IV. and Martin IV., all of whom died at Perugia. The sculptures of SS. Lorenzo and Costanzo on the ambones on each side of the choir are by *Giovanni Pisano*; they belonged to the monument of Pope Martin IV., which stood in the cathedral, but was destroyed during a popular insurrection in 1375. The choir has *inlaid stalls with white arabesques by *Giuliano da Maiano* and *Dom. del Tasso* (1491).

In the l. transept: *Meo da Siena*, Virgin and Child, with SS. John Bapt. and Evan., and two other paintings from demolished churches in the town.

S. aisle: stone relief of the Deity, with Christ, the Virgin, and John Evan. by *Agostino Ducci* (1473); the two prophets by *Buglioni*. 3rd altar, Gonfalone, by *Berto di Giovanni* (1497): Christ hurling arrows, the Virgin, Joseph, and Costanzo; above, Christ blessing, with Lorenzo and Ercolano, attributed to *Giannicola*. Further on, Christ blessing, with SS. Anthony, Martha, Jerome, and Francis, by *Ludovico Angioli* (1488). The chapel of the *Anello*, with wrought-iron railings of 1511, and stalls of 1529, contains in a reliquary of 1511, high up above the altar, the traditionary wedding ring of the Virgin. The ring is of agate, and the precious reliquary, the work of *Francesco Roscetto* (or *Rossetti*), is protected by 14 keys, 7 of which are kept by the Municipio, and 7 by the Cathedral Chapter. Good stained-glass Nativity *(1873) by Moretti* of Perugia, the *successful restorer* of the window at S. Domenico. Perugino's Marriage of the Virgin, now at Caen, painted in 1496 for the Guild of S. Joseph, formerly adorned this chapel. The present altar-piece is by *Wicar* (1825), founder of the celebrated Museum of Engravings at Lille.

The organ, one of the sweetest-toned in Italy, is the work of *Niccolò Morettini* of Perugia, who built the large new organs for S. John Lateran in Rome.

The cloisters on the E. are lined with sculpture-fragments and inscriptions from suppressed convents or destroyed churches. In the small chapter room were elected 5 popes, whose names are recorded on a slab at the entrance.

The **Library**, founded by Antonio Dominicini in 1693, in the N.W. angle of the cloister, contains a Codex on purple vellum, in an embossed silver case, of the ancient Latin version of 12 chapters of the Gospel of S. Luke, in gilt letters, supposed to have been written towards the end of the 6th cent., and a Breviary of the 9th; the Venerable Bede's *Presbiteriale* (11th cent.), with miniatures and arabesques; and a large Commentary on Genesis by St. Augustine.

Leaving the cloister by its long passage, and turning to the rt., we face the handsome front of the **Maestà delle Vôlte** (1590). *Maestà* means a canopied Madonna, placed for purposes of devotion in a public thoroughfare, an example of which stands under the archway to the rt. The Vôlte (vaults) were those of the vast *Palazzo del Popolo*, which once covered the space in front of the ch., and of which the remains may yet be seen overhead. The building was destroyed by fire in 1534. To the l. of the door is a beautiful little archway of 1335. Over the high altar is a colossal *fresco of the Virgin and Child with angels, the fragment of a painting ordered by the town council in 1297 for the decoration of the vault.

Descending through the archway, and crossing a piazzetta, we turn rt. by the Via del Verzaro to the little ch.

of **S. Martino** (B. 4). On the entrance wall to l. is a fresco of Christ with 4 angels and S. Martin; and over the high altar another of the Virgin and Child, with S. John Evan. and S. Lorenzo—both by *Giannicola.*

Returning to the piazzetta, where once stood the ch. of S. M. degli Aratri (p. 223), we bear l. and descend to the (18; C. 3)

***Arco di Augusto,** the most imposing of the ancient gates, an oblique arch about 30 ft. in height, built of massive blocks of travertine. Above the arch is an Ionic frieze, ornamented with alternating round shields and short pilasters; from this frieze springs another arch, now blocked up. The gate is flanked by two huge buttress-towers, on one of which stands a loggia of 1590. Within is a wall of rustic masonry upwards of 50 ft. high, of the same workmanship as the gate itself, but now unconnected with it. The inscription AUGUSTA PERUSIA, by Augustus, in singularly beautiful letters, commemorates the rebuilding of the city after the fire (p. 214). Higher up, beneath the frieze, may be faintly traced the words COLONIA VIBIA, which fixes a later date (cir. A.D. 250) for the upper portion. Beyond the arch stands the *Palazzo Gallenga,* formerly *Antinori.*

Further N. is the **Ch. of S. Agostino** (2; C. 3), with a front cross-banded in white and red. Here, on the walls of an earlier Gothic building, are some interesting frescoes. Behind the 1st pillar rt., a Virgin, in a dark corner; in a chapel opening out of the rt. transept, a fine *Virgin and Child, with SS. Joseph and Jerome; and in another further on, a damaged Crucifixion. The *tarsia* work and beautiful reliefs of the choir stalls are by *Baccio d'Agnolo,* from the designs of Perugino.

The **Confraternita di S. Agostino,** adjacent on the rt., has an elaborate but gaudy gilded ceiling, with some third-rate paintings. The Virgin and and Child, surrounded by Angels and Saints above, and SS. Sebastian and Augustin below, is by *Orazio Alfani.* In a crypt below is a fresco of the Trinity, with three faces.

Higher up on the l. is the desecrated ch. of the **Spedale di Sant' Egidio** (1321) entered through a bake-house, with wall-paintings illustrating the life of S. Giles. On the same side, just opposite the Via Canerino, in a cupboard at the back of a shop, is a **fresco of the Crucifixion** (1522), with many figures, including a likeness of Perugino, on the site of a chapel belonging to the Confraternita di *S. Pietro Martire.*

The **Nunnery of S. Agnese** (3; B. 1), to enter which special permission must be obtained from the abp., has three frescoes attributed to *Perugino:* the Deity, with SS. Sebastian and Roch; Crucifixion, with 2 Angels, the Virgin and John Baptist; and the Virgin with 2 Angels, Anthony the Abbot and Anthony of Padua, Elizabeth of Portugal and a nun.

The *round **Ch. of S. Angelo,** close by, is a Romanesque edifice built of ancient materials in 1239. The interior has 16 columns, of granite, cipollino, Imezio, and bigio, evidently taken from Roman temples, with elaborate and varied capitals. There was formerly an outer circle of columns, all of which have been removed to San Pietro. A handsome Gothic doorway was added in the 14th century. Behind the high altar is an ancient altar-slab, supported on a short thick granite column; and behind a grating to the l. of the 2nd altar rt. is one of the curious martyr-stones (*pietra nefritica*), used by the Romans as weights, and employed in times of persecution for tying round the necks of Christians condemned to be thrown into a well.

The picturesque **Torre di S. Angelo,** of red brick, over the gateway of the same name, belonged to a castle built by Fontebraccio. Beyond it on the l. is **San Matteo** (1273) erected by

Armenian brothers of the rule of S. Anthony the Abbot, containing frescoes of the Death of the Virgin, with SS. Matthew and Catharine (1348), Anthony the Abbot, Galganus on horseback, etc., and behind the high altar, Christ in the act of blessing, and the 12 Apostles. The flight of steps leading to the *Monte ripido*, or Convent of **S. Francesco al Monte**, should be ascended for the view.

III.—From beneath the clock tower of the Pal. Pubblico the Via dei Priori descends to (100 yds. l.) the **Ch. of S. Agata** (C. 5), with a good W. doorway and finely vaulted roof (1317). On the walls are frescoes of the life of S. Severus and other subjects, some of which have been badly restored. In a corner to the rt. of the door is a curious Trinity, with 3 faces.

Lower down on the rt. is the **Chiesa Nuova** (B. C. 5), in the sacristy of which is a beautiful 16th-cent. silver cross, with figures of the Virgin, Magdalene, Gregory, and 4 Evangelists. An arched street runs S. from the ch. door, in which the 1st turning to the rt. leads to the **House of Perugino**, a doubtful site, where the painter is said to have long resided. He was born at Città della Pieve in 1446, and died of the plague at Fontignano in 1524. There is nothing to see but an inscription just within the door.

Returning to the Via dei Priori, we may descend to the **Ch. of S. Stefano** on the rt., with the remains of a good external round apse. The ch. is disused, but the priest in charge of the opposite ch. of S. Teresa lives in the adjoining house. Here is a fine painting by *Dom. Alfani*, the Virgin and Child, with SS. Vincent Ferraris, Anthony of Padua, Nicolas and Valentine; a fresco by *Orazio Alfani*, the Trinity, with Anthony the Abbot, *John Baptist*, John Evan., and Stephen; and other frescoes of the Umbrian school. Close to S. Teresa rises the **Torre degli Sciri** (13th cent.), and behind it, on the l., is the **Confraternita di S. Francesco**, with a magnificent *roof of 1574, stalls of 1584, a remarkable painting in the sacristy of the *Scourging of Christ (German School), and some handsome vestments. Lower down to the rt. is the Ch. of **Madonna della Luce** (11; A. 4) with a good front of 1519 and a round window. Over the high altar is a *fresco of the Virgin and Child crowned by angels, with SS. Francis and Louis. The *Porta S. Susanna*, below on the l., is highly picturesque from the other side.

The Ch. of the **Confraternita of S. Bernardino**, called also La Giustizia, in an open space just beyond, has a ***magnificent front** by *Agostino Ducci* (1461) covered with graceful arabesques and reliefs of various miracles of the saint. In the centre is a large figure of S. Bernardino in a flaming nimbus: in the niches are statues of S. Constantius, S. Herculanus, the Angel Gabriel, and the Virgin at the Annunciation.

The central reliefs represent S. Bernardino (1) saving two boys from drowning, and (2, 3) casting out a devil. Below this is a Latin inscription with the sculptor's name, and higher up the words *Augusta Perusia*. At the sides, below the Annunciation group, S. Bernardino (1) miraculously discovers a purloiner of cattle, and (2) pours from his mouth a torrent of blood while preaching to the Guelphs and Ghibellines in the piazza, having just declared that he would gladly shed his own blood to stay their mutual slaughterings. The *angels in relief on the lower pilasters are among the most exquisite productions of Italian mediæval art.

The **Ch. of Francesco del Prato**, originally a Gothic building, the outer walls covered with chequered mosaic in red and white stone, is now dismantled, and contains nothing of interest, except the fragment of a fresco in the rt. transept—the Virgin and Child with 2 angels. In the crypt is a *fine early Umbrian Crucifixion, with SS. Francis, Chiara, and 2 other

Franciscan Saints, a Sposalizio, and Death of the Virgin. At the extremity of the ch. is the Chapel of the **Confraternita del Gonfalone**, which contains a good 15th-cent. iron screen, and a standard by *Bonfigli* (1464), representing the Virgin as protectress of the city, implored by Laurence, Herculanus, Francis, Bernardino, Louis, Costanzo, Peter Martyr, and Sebastian. Below is a view of Perugia, with Raffael chasing away the devil. These **Gonfaloni* are held in great reverence at Perugia, and are carried in solemn procession in time of plague or pestilence, covered always with a thin semi-transparent gauze. There are only four others—at the Duomo, S. Domenico, S. Fiorenzo, and S. M. Nuova.

The gable and bell-cot of the neighbouring chapel towards the N., evidently much too large for the roof on which it is placed, was brought from the ch. of *S. M. degli Aratri*, destroyed in 1874 (see p. 221). Descending into a hollow by the winding road, we reach the little ch. of *S. Elisabetta* in the Via della Conca (B. C. 3), in a garden to the W. of which is a well-preserved ***Roman pavement** in black and white mosaic about 10 yds. square (25 to 50 c.). It is supposed to have been the floor of a bath, and represents Orpheus playing to various kinds of animals, including elephants, hares, snakes, monkeys, and deer. There are also 2 broken columns of pavonazetto marble. About a mile beyond the Porta della Conca (A. 3) are the small mineral **Baths of S. Galgano.**

From S. Elisabetta a short ascent leads to the

University, founded in 1320, and now occupying the site of a suppressed Olivetan monastery. It was liberally endowed by various popes and emperors, and ranked next to those of Rome and Bologna in the Papal States for the number of its students. Attached to it is a flourishing *Istituto Tecnico*, and there are various scientific cabinets for the instruction of the pupils. In the entrance corridor is a very large and interesting series of casts from the principal Etruscan inscriptions, made at the expense of the archæologist Count Gian Carlo Conestabile. A glass door opens hence into the **Botanic Garden,** just inside which are 4 rectangular stones, apparently altars, dedicated to Augustus the Restorer of the City. These are of the highest possible interest, as tending to show that the works instituted by Augustus were more extensive than usually supposed, and that most of the architectural remains commonly believed to be Etruscan are probably of his period.

On the staircase, and in the upper rooms and corridors, has been arranged a most interesting **Museum of Antiquities** (catalogue 1 fr.) There are no regular hours of admission, and the visitor must be accompanied throughout by the superintendent (1 fr.).

The Museum (*Gabinetto Archeologico*), comprises a series of Roman and Etruscan inscriptions, and of cinerary Etruscan urns, which have been discovered about the city. They are arranged on the great staircase and on two sides of the upper corridors, and miscellaneous objects are distributed over 5 rooms, formerly cells of the monks.

On the stairs: inscriptions, urns, and a sphinx in travertine. 1st corridor; sarcophagus, found in 1843, sculptured with funeral processions and sacrifices.—Curious Etruscan sarcophagus, found in the vicinity of Chiusi, on the lid of which are two figures of natural size, one of a man recumbent, apparently dying; the other of a winged fury or Moira, laying her hand on the man's pulse, as if counting his last moments. 2nd corridor: sarcophagus in tufa, containing the skeleton of a young Etruscan woman with bronze objects belonging to her, found in the tenement of Frontone, below the ch. of S. Pietro (1886). Helmets, armour, vases, etc., were found in other tombs close by.—Urn of the Tizi Vesi family, with relief of a conflict between two groups of warriors near an altar.—Urn

of *Fausta Emilia*, with reliefs of a bearded man in profile, and two other figures.

1st Room.—Here is the longest inscription in the Etruscan character hitherto met with. It consists of 45 lines and occupies 2 sides of a block of travertine, 3½ feet high and 9 inches square: the letters are beautifully cut, and were coloured red. It was discovered near the city in 1822.—Silver and bronze plates, with reliefs of arabesques, deities, mythological personages, and animals formerly supposed to belong to a biga, but now considered to have been the decorations of funeral furniture. They were found, in 1810, by a peasant of Castel San Mariano, 4 m. W. of Perugia, where it is supposed they had been buried for concealment. The silver plates were of course an object of speculation to the discoverers; some of them were melted down, and, of those which were fortunately preserved, a portion, including the bas-relief of the charioteer in silver gilt, now in the British Museum, fell into the hands of Mr. Dodwell and Mr. Millingen. The latter gentleman's share was purchased by Mr. Payne Knight, and presented by him to the British Museum.—A very curious Etruscan cinerary urn in lead, with a female figure on the lid, and an inscription. These leaden urns are very rare, four others only being known

Bronze Etruscan vases, one of which is most beautifully channelled, and has a siren on the lid.—56 missives of lead or metal, punctured like the husk of acorns, for hurling in battle; the largest collection known.—Bronze helmet with reliefs, found at Pacciano in 1880.

Gravestone with inscription, standing on a sculptured base of travertine, extremely curious and interesting for the character of its reliefs, found in 1837.—On the wall, an Umbrian inscription found in 1742 between Bastia and Assisi.—Marble relief of Europa.

2nd Room.—Skeleton of an Etruscan woman, well preserved, in an urn of smooth travertine near the window.—Roman amphora, dredged accidentally in a fishing net near Sinigaglia in 1872.

3rd Room.—Statue of a Roman goddess, with a bowl and snake.—Important collection of *specchi*, or bronze mirrors, often very beautifully engraved.—Etruscan earrings in gold, one pendant being of unusual size and elegance.

4th Room, Vases.—Amphora, with Meleager and Atalanta, and a Bacchanalian scene.—Vase with Bacchus and Ariadne, and a Satyr.—Vase with Achilles surrounded by Nereids.—Amphora found near Monteluce in 1853, representing a combat between Hercules and the Amazons.—Amphora of the 3rd cent. B.C., with the story of Ariadne in three scenes.—In the middle of the room, a large Etruscan bronze tripod.

5th Room.—Archaic jars, very elegant in form; one of them has an ornament like a cross.—Terra-cotta urn with reliefs, on the lid two youths half-reclining; below, a fight with a monster having lion's claws, and issuing from a well.—Another urn with a Medusa's head, sea monsters and fish, and traces of colour; on the lid a veiled female reclining.—Curious earthen pot of the 6th cent.—Good seated terra-cotta statue of a young Hercules.

In 1887 a bronze vase and helmet, together with smaller bronzes and vases of terra-cotta, were discovered near Monte Luce; and an urn with interesting reliefs was found also in an Etruscan tomb close to the cemetery.

The **Gabinetto Guardabassi**, bequeathed by the Cav. Mariano Guardabassi in 1880, contains prehistoric weapons, ornaments, and domestic utensils; engraved stones, gems, and scarabæi; the largest known Etruscan mirror, with Bacchus on a panther; a fine candelabrum from Chiusi, with Venus holding a twig; buckles, bracelets, corals, necklaces, carvings in ivory and amber; and a beautiful terra-cotta lamp with ten mouths.

Mediæval and Christian Museum.—In a wooden box are preserved the

bones of *Braccio Fortebraccio,* who fell at the siege of Aquila, June 5, 1424, a few months after his great rival Sforza had been drowned in the Pescara. The body of Fortebraccio was sent to Rome, where the Pope had it interred in unconsecrated ground, as being that of an excommunicated person. The inscription on the box records that the bones were thus inclosed during the pontificate of Eugenius IV. in 1432, and designates Fortebraccio as "Italicae militiae parens."

Portrait of Fortebraccio.—Coffin of Braccio II. (1559), with a worked velvet pall.—2 tables by Baccio di Agnolo from designs of Perugino (1502).—Urn, with heraldic devices, and the three protectors of Perugia.—Another urn, for balloting at public elections.—Virgin and Child with S. John and 2 angels, in glazed terra-cotta, by *Bened. Buglioni* of Florence.—S. Francis of Assisi, by *Luca della Robbia.*—Pastoral staff in ivory, with a lamb and monster on the crook.—Ivory triptych of the Nativity, and another of the Virgin and Child (end of 13th cent.)—Ivory Crucifix, probably Flemish, early 17th cent.—All Saints; an illuminated miniature.—Lamp clocks of the 16th cent.—Lombard weight in bronze, with silver monogram.—Clock, with the inscription *Trebor : London.*—Marble statue of S. Jerome.—Virgin and Child in terra-cotta, from a niche outside S. Francesco.—Marble front of the tomb of Baldo Baldeschi, professor of Laws (1400).

Two very handsome silver gilt chalices of the 14th cent., exquisitely chased, from the sacristy of San Domenico, one of which, with 8 enamels at the foot, is said to have belonged to Benedict XI.—Plaster cast of the remarkable reliquary which encloses the Holy Ring in the cathedral, a work of the Perugian jeweller *Rossetti.*

Passing the University, and avoiding a road on the rt., we soon reach the *Porta dell' Elce,* a mere custom-house barrier, less than a mile beyond which, close to the road on the rt., is the little ch. of **Madonna dell' Elce** (keys at the neighbouring cottage). Over the altar is a good *fresco of the Virgin and Child with SS. Joseph and John the Baptist (School of Perugino), spoilt by votive tinsel offerings and crowns. On the return to Perugia, a by-road strikes l. just outside the barrier, and leads under the walls to the Porta S. Angelo.

IV.—Starting E. from the statue of Julius III., and turning l. up hill out of the Via dei Bontempi, we reach a small piazzetta in which stands the **Ch. of S. Severo,** formerly attached to a Camaldolesi convent. In a disused chapel to the rt. of the ch. door (50 c.) is ***Raffael's first fresco,** painted within a pointed arch, partly effaced, and a good deal damaged by restoration. In the lunette above is the Trinity, and below, the Saviour, with SS. Maurus, Placidus, Benedict, Romualdus, Benedict Martyr, and John Martyr. The following inscription is underneath: *Raphael de Vrbino Dom Octaviano Stephano Volaterano, Priore Sanctam Trinitatem Angelos astantes sanctosqve pinxit* A.D. MDV. Below, on the sides of the niches, are SS. Scolastica, Jerome, John Evan., Gregory, Boniface, and Martha, by *Perugino.* Underneath is the inscription, *Petrvs de Castro Plebis, Pervsinvs temp. Domini Silvestri Stephani Volaterrani a Destris, et Sinistris Div. Christophorae sanctos sanctasqve pinxit,* A.D. MDXXI. From this Piazzetta a street ascends to the **Observatory** in the Piazza Monte di Porta Sole, the highest point of the city, 520 metres (1705 ft.) above the sea. This extremely interesting establishment may be inspected by permission of the well-known director, Prof. Bellucci, of the University in Perugia.

Returning to the Via Bontempi, and following it to the E., the **Ch. of S. Simone del Carmine** is soon observed below on the rt. High up in the apse is a good (curtained) painting of the school of Perugino (1509), almost invisible through its gauze veil. An engraving of it may be seen below. Continuing to descend the main street, we reach the Servite **Ch. of S. Maria**

Nuova (12; D. 4), with a good round-headed doorway and blocked-up pointed one on the S. side. The organ gallery is panelled with coloured gilded arabesques (1583); the 1st chapel l. has a 16th-cent. fresco of the Madonna delle Grazie; the 2nd rt. a Gonfalone by *Bonfigli*—Christ hurling arrows, with the Virgin and SS. Paolino, Benedict, and Scolastica; in the choir 27 well-carved stalls, partly restored in 1456. From this ch. was carried off the fine Virgin and Child with 4 Saints, by *Perugino*, now at the Louvre. In a recessed chapel on the rt. is a good copy by *Carratoli* of Perugino's Virgin and Child with SS. Jerome and Francis, formerly in the Pal. Penna, now in the National Gallery.

The **Confraternita di S. Benedetto**, just opposite, but difficult of access, contains a picture of the Virgin, St. Sebastian, and St. Roch, by *Sinibaldo Ibi*.

The gateway below this point is the historic **Porta Sole**, now called *Porta Pesa*, because of the comestibles weighed there at the custom-house barrier. A pleasant road leads from it to the Porta S. Pietro, passing on the l. (22; E. 5) the

Lunatic Asylum, which contains upwards of 100 inmates, several of whom belong to the highest classes of Italian society. There are also a certain number of the poorer classes supported at the expense of their different localities. The whole establishment is extremely well managed.

Within the Porta Sole a street ascends to the **Ch. of S. Antonio**, only remarkable for a mutilated stone pig, the Saint's emblem, which stands in front of it. Higher up is a gateway, whence we may descend, bearing rt., to the ch. of

Madonna di Monte Luce (G. 3). It has a good rose window, composed of 7 smaller circles, and a double round-headed doorway. The table-shaped façade is covered with squered work of red and white limestone. A modern copy occupies the place of Raffael's Coronation of the Virgin, now in the Vatican.

The high altar is tastefully supported on pointed archlets. To the rt. is a beautifully sculptured white marble 14th-cent. *comunicchino*, by means of which the nuns in the adjoining convent receive the sacrament without entering the ch. Within this nunnery are preserved the relics of S. Giuliana, brought from her Convent upon its suppression. Monte Luce is a corruption of *Mons lucus* (wooded hill).

About a mile E. of the Porta del Carmine (E. 4) is the **Ch. of S. Bevignate**, with a good round-headed doorway and circular window. The nave is divided into 2 lofty vaulted 14th-cent. bays, without aisles, ending in a shallow chancel, below which in a small crypt is the shrine of the Saint (festival, May 14th). Further on is the *Campo Santo*.

V. The **Palazzo Monaldi**, between the Piazza and the Via Riaria (C. 6), contains a large picture of Neptune in his chariot, receiving tribute from the Earth, painted by *Guido* for Cardinal Monaldi, when Legate of Bologna. There are numerous other paintings, of no great merit or interest (see p. 229). In the Via Riaria (Baglioni), beyond the Post Office, is the **Pal. Florenzi**, now a monastery, designed by *Vignola* (1472).

The **Piazza del Sopramuro**, adorned with a bronze statue of Garibaldi on a granite pedestal (1887), is so called from the massive substructions which support it, best seen from the E., below the walls. They were chiefly the work of Fortebraccio.

Here stands the **Tribunale Civile**, formerly the residence of the Capitano del Popolo; it is a good specimen of decorated Italian Gothic of 1473, with a fine round-headed doorway, surmounted by a figure of Justice. Above the lintels are the arms of the *Arte del Macello*—a griffin with a sheep and a calf; and on the rt. a

ringhiera, or gallery for public announcements. The upper story was demolished by Vanvitelli in 1743. Adjacent is the **Corte di Appello** (1483), formerly the Collegio Pio, or ancient University.

Passing the ch. of the Gesù (C. D. 5), and bearing to the rt. down hill, we reach the Servite **Ch. of S. Fiorenzo** (D. 5), with a good 14th-cent. fresco of the Virgin and Child in the apse, and a fine *Gonfalone by *Bonfigli* (1476) in the rt. transept. It represents Christ with 4 angels, the Virgin, and SS. Fiorenzo, Sebastian, Filippo Benozzi, and Pellegrino.

At the 2nd altar rt. stood Raffael's 'Ansidei Madonna,' now in the National Gallery, purchased in 1885 for 72,000*l*. It is replaced by a tolerable copy. The modernized Convent has become a School of design (**Accademia di Belle Arti**), whose pupils hold an Exhibition in Sept.

VI. In the Via Pesceria, S. of the Piazza Sopramuro, is the **Casa Piceller**, which contains an interesting collection of mediæval armour, weapons, and various curiosities, shown daily during the residence of the proprietor from 10 to 12.

The **Ch. of S. Ercolano** (C. 6), an octagonal Gothic structure, was founded in 1297, and rebuilt in 1325. The interior has been modernized and covered with worthless frescoes. Below the high altar is an ancient urn, probably of the 6th cent., with reliefs of horses and lions, brought in 1609 from the demolished ch. of *S. Orfito*.

The **Porta Marzia**, on the face of the adjacent wall, was removed from its original position, together with a great portion of the wall which flanked it, when the citadel was built by Paul III. But Sangallo did not allow it to be destroyed, and the stones composing it were carefully preserved and built up again in position. The frieze is ornamented with 6 pilasters, alternating with 3 male figures and 2 heads of horses. In the upper part is the inscription COLONIA VIBIA, and in the lower AUGUSTA PERUSIA, both of which must have been engraved after the city became a Roman colony, indeed the first as late as the middle of the 3rd cent.

The **Ch. of S. Croce** (D. 7) was mutilated to make way for a new road, and its front is modern. Within are some ancient frescoes (keys at the priest's house, adjoining *S.M. del Monte* (E. 8), just within the Porta S. Pietro).

The **Casa Meniconi** (D. 7) on the rt., a little further S.E., has a few pictures of doubtful attribution on the 1st floor, including *Piero della Francesca*, Virgin and Children, *Spagna*, Pietà with Saints, and *Frà Bartolommeo*, Virgin and Child. The rest are mostly Bolognese. On the ground floor is a fine collection of weapons and armour, among which is a very remarkable gun.

The **Ch. of S. Domenico** (5; D. 7), was erected in 1632 upon the site of a fine building (1304), of which some excellent work outside the rt. transept still remains. In the 4th chapel rt. is an altar with admirable terra-cotta ornaments and statues executed by *Agostino Duccio* in 1459. The window, one of the largest in Italy, is filled with fine painted glass by Frà Bartolommeo of Perugia (1411), "somewhat commonplace in style."—*Cic.* It consists of single figures of Saints, arranged in 4 rows: I. (from the top) Paul, James, Annunciation, John Evan., Peter; II. Stephen, Peter Martyr, Costanzo, Ercolano, Domenico, Lorenzo; III. Thomas Aquinas, Augustine, Gregory, Ambrose, Jerome, Benedict XI.; IV. Lucia, Dorotea, Catharine of Siena, Magdalene, Elizabeth of Hungary, Agnes; besides the life of S. James, and 12 half-figures of Saints. The ****Monument* of Benedict XI. in the l. transept, by *Giovanni da Pisa*, one of the finest works of the revival in sculpture (1305), was erected by Cardinal Niccolò da Prato to the memory of the pontiff, who died here July 6, 1304. The fable of his murder by means of poisoned figs was invented by Giov. Villani of Florence.

He is represented lying upon his sarcophagus under a Gothic canopy, with 2 angels drawing aside the drapery. The canopy is supported by 2 spiral columns encrusted with mosaic; under its upper part are statues of the Madonna and Saints. Over the Sacristy door is the tomb of Bp. Guidalotti (1429), and in a dark room under the tower, close by, are some remains of frescoes by *Taddeo Bartoli*. The choir stalls are good specimens of *Antonio da Mercatello*, and other workers of the end of the 15th cent. The *campanile* was lowered by order of Paul III. when the citadel was erected, that it might not be overlooked.

On the l., just outside the unfinished Porta S. Pietro, is a good 13th-cent. front of a disused almshouse with a small wheel window. Following the main road, 300 yds. further on the rt. stands the chapel of **Madonna di Braccio** (keys at the adjoining cottage), part of a castle built by Fortebraccio in 1417, the extensive remains of which may be seen from the road below. Over the altar is a *Virgin and Child by *Spagna*, considerably damaged by the addition of tinsel crowns.

The Benedictine ch. of ***S. Pietro dei Cassinensi** (monks of Monte Cassino) was founded by S. Pietro Vincioli at the end of the 10th cent. Entrance from the S.E. corner of the court, by a handsome 16th-cent. doorway, with festoons of fruit in white marble. The nave is of basilica form, with a fine coffered ceiling by *Benedetto da Montepulciano* (1553), and has neither clerestory nor triforium; the false transepts and choir are 14th-cent. Gothic, with vaulted roof. The 5 columns of granite and 13 of *marmo bigio* which divide the nave and aisles were brought from the round ch. of S. Angelo. Over the l. *pila*, with stem of *cipollino rosso*, is a fresco of the founder; over that on the rt., with stem of *pavonazetto*, one of S. Benedict. *The 10 large* indifferent paintings above the columns were executed by *Aliense in 1592*, in imitation of *Tintoretto*.

PAINTINGS.—Beyond the 1st altar l., *Perugino*, *Pieta; beyond the 2nd, *Sassoferrato*, Annunciation, copied from Raffael; over the 3rd, *Orazio Alfani*, Assumption; beyond it, *Eusebio di San Giorgio*, *Adoration of the Magi (formerly ascribed to *Adone Doni*). In the chapel of the Sacrament, 4 large unimportant pictures—the first on l., with a view of Monte Cassino, by *Arrigo Fiammingo;* the rest by *Vasari*. Over the altar, inserted in a canvas by *Wicar*, an oval fresco of the M. del Giglio, attributed to *Spagna*. Outside this chapel, Judith by *Sassoferrato;* small *copy by Sassoferrato of Raffael's Entombment, stolen in 1873 and restored to the church in Sept. 1888; in the last chapel l., over the window, fresco of the Annunciation (School of *Giannicola*); on l. wall, *Polidoro di Stefano* of Perugia (1530) Visitation; opposite, *Sassoferrato*, M. del Giglio. Over the altar, *Mino da Fiesole* (1473), *white marble relief. End of l. aisle, *Bonfigli*, Pietà with SS. Jerome and Leonard (1469); under it, effigy in relief of Abate Ugolino di Monte Vibiano (1337). On each side at the entrance to the choir, 3 finely carved stalls of 1556, by *Benedetto da Montepulciano*, and a bracket pulpit of 1487, all gilded; high altar of handsome marbles, chiefly local. Behind it, statuettes of SS. Benedict and Pietro in *marmo paragone*. Lectern of 1536, with reliefs of (1) the Delivery of the keys, (2) Ananias, (3) Peter giving alms, (4) Crucifixion of Peter, (5) Beheading of Paul, (6) Condemnation of Peter and Paul. *Stalls by *Stefano da Bergamo* (1535), 36 in the upper row, 40 in the lower; doors at the end, intarsia work by his brother, Frà Damiano of Bergamo (1536)—the Annunciation, and Finding of Moses, with heads of Peter and Paul below. Fine *view from the balcony outside. Over the doors, *fresco lunette of the Virgin and Child with 2 angels, by *Giannicola*. Over the Sacristy door, *Sassoferrato*, SS. Flavia, Apollonia, and Catharine, copied from Perugino; within, on the l., *SS. Scolastica, Ercolano, Pietro Vincioli, Costanzo, and Mauro, from

the pilaster of the great Ascension, now at Lyons, painted by *Perugino* for this ch. in 1495; 3 others are at the Vatican. The predella is at Rouen, and the lunette at S. Germain, Paris. In a room on the l., finely illuminated Service books of the 16th cent. Returning to the Sacristy, on the l. are presses of 1470; handsome Renaissance altar, with 3 ovals of *marmo Affricano;* floor of glazed tiles (1565), made at Deruta, best seen beneath the table; and an old copy by *Manni* of two boys from Perugino's *Family of S. Anne,* now at Marseilles (long misnamed the Infant Saviour and Baptist, by Raffael). Re-entering the ch., on the l., is a Resurrection by *Orazio Alfani* (1548); over a door, *Sassoferrato,* SS. Placidus and Maurus, copied from Perugino; and Holy Family (Uffizi), a reduced copy of Titian. Just beyond is the dark little chapel of S. Giuseppe, with modern decorations, but a good fresco over the door —Virgin and Child, with SS. Costanzo, Peter, Benedict, and Ercolano (School of Perugino). Further on, *Salimbeni* (1602) Vision of S. Gregory at the Castle of S. Angelo, and Benedict, with Placidus and Maurus, giving the rules of their order to the monks; below this, *Eusebio di San Giorgio,* predella of 10 scenes from the martyrdom of S. Cristina. At the W. end of this aisle is an oil painting of the Virgin and Child with the Magdalene and Sebastian, by an unknown master; and, on the W. wall, Peter at the gate of the temple, and Peter delivered from prison, by *Orazio Alfani.*

A mitred Abbot and four monks yet remain in the once wealthy monastery (see *Todi*), who have charge of a Government Agricultural School (*Colonia agricola*). About 180 pauper lads are here maintained. In the **Refectory** of the Convent is a pulpit, and on the ceiling 3 rosettes, all of glazed terra-cotta; and in the passage opposite, a fountain with the Woman of Samaria, in the same material. The *beautiful polygonal* spire is one of the *chief architectural* ornaments of the *city.*

The adjacent ***Passeggiata Pubblica** (or *Frontone*) commands one of the most interesting and attractive views in Central Italy, comprising Assisi, Spello, Foligno, Trevi, Montefalco, Bettona, Deruta, Collazzone (with a slender tower on a height), Todi, and Montecastello. The Tiber is not generally to be distinguished, except after heavy rain.

The **Ch. of S. Costanzo,** in a charming situation below, has been almost entirely re-built at the expense of Leo XIII. It has an ancient Lombard front with arabesques and quaint reliefs, a rose window of 5 circlets, the Evangelistic Symbols, and a figure of Christ in glory (1205).

A steep by-road descends hence to a wine-shop, where the carriage road forks—rt. to Todi, l. to S. Giovanni. About a mile further on the former road stands the Maestà dei Murelli, formerly adorned with a *beautiful fresco of the Nativity by *Tiberio d'Assisi,* which has been transferred to the **Casa Monaldi,** a little further on. (Apply at the Palazzo Monaldi, in the town.)

Descending l. from the Osteria, the rly. is reached at the (3 m.) **Sepolcro dei Volunni** (keys at the Villa Baglioni on the rt., a short distance along the road; 50 c. to 1 fr.).

The *tomb was accidently discovered by a peasant in 1840; and from that period to the present numerous others have been brought to light, chiefly by the researches of the late professor of archæology, Cav. Vermiglioli. It is one of the largest and most beautiful in Northern Etruria, although supposed to be of as late a date as the 6th century of Rome. Like most Etruscan sepulchres, it is excavated in the coarse tertiary tufa of the hill; a long flight of steps descends to the entrance, which was closed by a large slab of travertine, and on one of the doorposts is seen an Etruscan inscription with the letters coloured in red, recording the names of Arnth and Larth Velimnas. The sepulchre consists of 10 chambers; the largest, or central one, out of which the othe

open, with a roof in imitation of beams and rafters, is 24 ft. by 12, and 14 ft. high. In one at the end, called the Tribune, are 7 *cinerary urns* of very fine workmanship, one of alabaster and 6 of travertine, covered with a hard stucco. Of the latter, 5 have on their lids recumbent male figures in the attitude of persons seated at a feast; the 6th a female sitting on a chair; and the alabaster urn, in the form of an ancient temple, with reliefs of bulls' heads and flower-wreaths on the sides, and sphinxes at the angles, is remarkable as having a bilingual inscription in Latin and Etruscan; the Latin one, beneath the tympanum, is "P. Volumnius A. F. Violens Cafatia Natus," and the Etruscan, on the roof-tiling, is evidently of corresponding import. There is also the urn of a Child, in terra-cotta. All the other urns have inscriptions recording the name of "Velimnas," in Etruscan characters, and 4 of them have heads of Medusa in front. The ceiling of this chamber is coffered in squares, and has in the centre a Gorgon's head of enormous size and of much expression. Over the door is a large shield between 2 curved swords, bearing a head in relief, supposed to be that of Medusa or Apollo. On the walls of the other chamber are figures of dragons or serpents, dolphins, owls, etc., of earthenware: nothing was found in these side chambers; they are supposed to have received the bodies before they were burned. The tomb has been preserved in the state in which it was found, but most of the vases, lamps, bronze armour, weapons, pateræ, and ornaments, have been placed in a small room to the rt. of the entrance. Among the many curious objects are a bronze curule chair, coins, mirrors, curling-irons, lamps, helmets, greaves, and even egg-shells. There are some other sepulchres, of less interest, higher up the hill: in the Vezi tomb the urns are coloured; in *that of the* Petroni, one has a bilingual *inscription.*†

† *An interesting work,* including Vermiglioli's *learned essay,* and illustrated with *beautiful engravings,* has been published by Count Gian Carlo Conestabile, on the Etruscan and other Sepulchres about Perugia.

After visiting the Sepulchre and Museum, the traveller should walk or drive a mile further to the **Ponte S. Giovanni,** where the view over the Tiber is singularly pleasing. The pedestrian may return by the shorter old road, which strikes across from the village straight for the tower of S. Pietro, and after a steep ascent enters the city at the Porta S. Girolamo.

VII. In the courtyard of the **Collegio di Sapienza** (B. 6, entrance from the W.) is a curious well with 6 columns and a 12-sided brim, within which is a trefoil-headed cornice arcade (1596). N.E. of it is the desecrated ch. of **S. M. della Valle** (or *S. Marino*), with a good apse and bell-cot. S. of this point is the very picturesque **Porta Eburnea** (B. 7), a pointed arch of travertine, with brickwork above. Within it is another arch, crossing the street. From hence we may descend to the conspicuous

Ch. of Santa Giuliana, a Cistercian nunnery founded in 1253, now converted into a *Military Hospital.* Of the original Gothic architecture of the 14th cent., the chequered façade with its wheel window, and the bell-tower with its 4 elegant pointed windows and crocketed spire, alone remain. The interior is completely gutted. The handsome cloister is surrounded by octagonal columns, built of alternate courses of white and red stone, with sculptured capitals of heads, animals and foliage. The windows in the 2nd story are singularly beautiful. There is a handsome well in the centre of the cloister.

The nuns have been transferred to the convent of Monte Luce, which they share with the Poor Clares.

3 m. S.W. of the city, near the high road to Ellera, beyond the rly., is the once celebrated Etruscan tomb called the **Sepolcro di San Manno.** It is a vault 27 ft. long by about 13 wide, and 15 high. Its finely arched roof is

composed of small blocks of travertine very neatly fitted together.

Geology.—The group of hills on which Perugia stands is formed of the same Pliocene deposit that fills the valley of the Tiber, and extends along the Umbrian Apennines to a certain elevation. The hill of Perugia consists chiefly of beds of sand and calcareous breccia resting upon blue marls, in which considerable masses of lignite are met with, and which have been worked along the upper valley of the Tiber.

Frescoes of interest exist at the *Maestà di Casaglia*, 3 m. E. of the Porta del Carmine; at *Pretola*, 2 m. beyond Monte Luce; and at the *Maestà dell' Olmo*, 3 m. W. of the rly. stat.—13 m. N. on the road to Umbertide (see *Index*) is the ***Abbazia di Montelabbate** (or *S. M. di Val di Ponte*), with an early 13th-cent. church, and an ancient cloister. The chancel was rebuilt in the 14th cent., but the finely sculptured doorway and wheel window are of the original date, and very beautiful. The ch. of the Madonna dei Miracoli at **Castel Rigone** (10 m. N.W.), built by Bramante in 1494, has a handsome front with a good relief in its lunette, and some interesting frescoes and sculptures within.

Pleasant drives N. to *Cenerentola* (2 hrs. there and back); S. to *San Martino del Colle* (2½ hrs.); E. to the Tiber (*Giro dei Ponti*, 3 hrs.); and W. to *San Feliciano* on the lake of Trasimeno (5 hrs.).

ROUTE 13.

EXCURSION TO THE ISLANDS OF THE TUSCAN ARCHIPELAGO: CAPRAJA, ELBA, PIANOSA, GIGLIO, MONTE CRISTO, AND GIANUTRI.

The nearest point on the coast to the island of Elba is *Piombino*, to which place a diligence runs from *Campiglia* Stat. on the Leghorn and Civita Vecchia Rly. (Rte. 19). A *steamer* of the Rubattino Co. leaves Piombino daily at 4.45 p.m., reaching *Porto Ferrajo*, Elba, distant 12 m., in 2 hrs., and returning the following morning at 9.30 a.m. There is also a *steamer* from *Leghorn* to Porto Ferrajo every Sunday morning at 11 a.m., performing the voyage in 5½ hrs., returning on Monday at 8 a.m. Another *steamer* leaves *Leghorn* on Wednesdays at 8 a.m., reaches *Gorgona* at 10 a.m., *Capraja* at 1.45 p.m., and *Porto Ferrajo* at 5.30 p.m., leaving the next day (Thursday) at 5 a.m., reaching *Pianosa* at 9 a.m., and the main land at *Porto S. Stefano* at 3.30 p.m., whence *Orbetello* may be reached on the rly. to Civita Vecchia (Rte. 19). Or the route may be reversed by taking the *steamer* from *Porto S. Stefano* at 4 p.m. on *Thursdays* direct to *Porto Ferrajo* in 6½ hrs., and leaving the following morning (Friday) at 8 a.m., calling at *Capraja* and *Gorgona*, and reaching Leghorn at 5.30 p.m.

N.B.—These times are given as a guide to the traveller, but as the hours are liable to vary, the "Indicatore Ufficiale" for the current month should be consulted.

These islands are situated between Corsica and the W. coast of Tuscany, and consist of *Gorgona*, *Capraja*, *Elba*, *Pianosa*, *Giglio*, *Monte Cristo*, and *Gianutri*, with some off-lying rocks, and the islets of *Palmajola*, *Cerboli*, and the *Formiche di Grosseto* in the Piombino Channel.

They are all interesting to the geologist, but, except the island of Elba, few of them have any remains of ancient art, and it is only at Elba that the tourist will find any kind of accommodation, if not provided with letters to the authorities or resident clergy, which it will be well to procure at Leghorn, especially for Capraja, Pianosa, and Giglio. Sailing boats can be hired at the Marina of Campo

in Elba, for Pianosa, Giglio, and Monte Cristo, the only mode of reaching the latter, as, being in a great measure uninhabited and at a considerable distance, it is seldom visited by a steamer.

GORGONA, the ancient *Urgon*, rises like a haystack from the sea, as seen from Leghorn, from which it is 22 m. distant. It contains a parish ch. dedicated to Sta. Maria, and a population of 80 fishermen. There are some ruins of a convent founded by the Carthusians in the 14th cent. Gorgona is celebrated for its anchovies, which are caught in large quantities during the months of July and August. The great mass of the island consists of metamorphic talc slate, with serpentine eruptions extending from the Seno della Scala to the Cala Maestra: the cretaceous macigno may be seen unaltered under the Torre Nuova.

CAPRAJA, the Capraria of the Romans and the Ægilon of the Greeks, is about 4½ m. long and 16 in circuit, forming a ridge parallel to the coast of Corsica, from which it is 30 m. distant. Its principal centre of population is the village of the same name, on the E. side, which is 42 m. from Leghorn; the pop. (750), is chiefly occupied in agricultural pursuits, the island producing a good deal of wine, which is carried to Leghorn and Genoa. The name of the island is derived from its having been in ancient times overrun with goats. The fundamental rock of Capraja is a crystalline talc slate, traversed by serpentine eruptions, like in the adjoining Corsica, the slate being probably the metamorphosed cretaceous sandstone, which is seen in some places unaltered as *Macigno*. The greater part of the coast-line is formed of volcanic rocks, trachyte, and trachytic conglomerate; in the S. part of the island particularly, where, in its cavities, are found crystals of stilbite *and cubicite, or analcme.* The highest *points in Capraja* are the Monte Castello *(1470), and* Casteletto (1436 ft.). *Capraja must not* be confounded with *Caprera*, a much smaller island, rendered celebrated as the residence of Gen. Garibaldi, and situated off the N. coast of Sardinia.

Elba, the *Ilva* of the Romans, and Αἰθαλία of the Greeks, derives the latter name probably from the smoke of its iron-furnaces (αἰθαλος). *Porto Ferrajo* is the *Portus Argæus*, the landing-place of the Argonauts when in search of Circe. The town, encircling the small harbour, is fortified and picturesquely situated on a tongue of land forming the E. side of the bay. There are some Roman ruins near the town under Capo Castello; the only other relics of the once masters of the world are the granite-quarries worked by them on the shore near S. Piero, where several fragments of columns may be seen. In the 6th cent. the island was a dependency of the ancient Etruscan city of Populonia (Rte. 19), and subsequently belonged to the Pisans, who lost it to the Genoese after the fatal battle off the island of Meloria in 1284. It was repurchased in the next century by the Pisans, and after several changes of masters fell to the French in 1799. In 1815 the treaty of Vienna re-united it to Tuscany. The pop. of Elba amounts to 22,000.

The **Villa of S. Martino**, the residence of Napoleon I. from the end of May 1814 to 26th Feb. 1815, is seen from the town up the side of the hill to the S.W., 3 m. from the port. It was purchased by Count Demidoff in 1851, by whom it has been converted into a Napoleonic Museum, a separate handsome building being erected near the Imperial residence for the purpose. It is open 4 times a week from 2 to 4 (1 fr.); tickets at the Municipality of Porto Ferrajo. The contents all relate to the first Empire, and to members of the Imperial family; the greater number having belonged to Jerome, ex-King of Westphalia, and purchased from him by Count Demidoff on marrying his daughter, the Princess Mathilde: they consist of statues and busts of the princes of the

Bonaparte family, portraits and historical paintings, objects that belonged to Napoleon I., medals and coins, with a collection of engravings, and other relics. The following are the objects best worthy of notice :—

Statues of Napoleon, by *Chaudet;* of his mother, Letitia Bonaparte, by *Canova;* busts of all his brothers, by *Pampaloni*, and of the Princess Mathilde, by *Power;* portraits of Napoleon, by *Kinson*, *Gerard*, and *Horace Vernet;* of Letitia Bonaparte, by *Gerard;* of Napoleon and his son, by *Steuben;* and sundry battle-pieces, in which King Jerome took part, by *Bellange*, *H. Vernet*, *Gros*, *Charlet*, etc.; several Sèvres vases, richly painted and decorated. Amongst the so-called *reliques* of Napoleon is one of his teeth, when a child, set in gold; and the handle of a sword, in jasper, richly carved and decorated, which is supposed to have belonged to Francis I. of France, and to have been executed for him by *Serafino da Brescia.* The villa of San Martino, which served as the habitation of Napoleon, originally a store-house, was converted by the Emperor into a dwelling, without any pretensions to ornamentation; it consists of an ante-room, a dining-room (called La Salle Egyptienne), a saloon, the bedroom of the Emperor, with a small library. Many objects remain as when it was inhabited by Napoleon; the books in the library were removed to Paris in 1815.

The other objects of interest in Elba are the iron-mines of Rio, the town of Porto Lungone, and the S.E. portion of the island, which can be reached in a few hours. There is a carriage-road, with small interruptions, from Porto Ferrajo to Rio, to Porto Lungone, and to the mines: the first, on leaving, divides at the 2nd m. into two branches; that on the l. leads to *I Fangati* and to the Spiaggia dei Magazzini, from which a bridle-path ascends to the village of Rio Superiore; that on the rt. to Porto Lungone, from which *a branch on l. leads to Rio* Inferiore, *near which are situated* the principal *iron-mines of the island.*

The iron-ores, which consist for the most part of specular oxide of iron and hæmatite, with oxidulated and magnetic iron at Cape Calamita, are situated in the sandstone rock called Verrucano, into which they appear to have been injected or sublimed by igneous action from beneath, the superincumbent limestone being often converted into crystalline marble, as may be seen at the Torre di Rio, the Punta Nera, and at Monte Calamita, in the mines at which, and of Rio, the mineral *Lievrite* or *Yenite* is found. The mines of Rio being situated at a small distance from the sea-shore, as well as those of Vigneria, Rio Albano, and Terranera, near Porto Lungone, the ore is carried to the coast on donkeys, and shipped—a part for Fullonica, where they are smelted; the remainder for France and England. The number of workmen employed exceeds 1000, and the quantity of ore extracted exceeds 60,000 tons per annum, of which 25,000 are smelted in Tuscany, and the rest exported to England, France, Naples, and Genoa. The whole of the eastern part of Elba is formed of Verrucano, often converted into a talc slate, from the Punta delle Fornacelle on the N. to Cape Calamita on the S., whilst cretaceous rocks form the hills nearer Porto Ferrajo.

The western portion of Elba, much more mountainous—its highest point, the Monte Capanne, rising 3340 feet above the sea—is exclusively granitic; it is evidently contemporaneous with the same rock which forms so many veins and dykes in the cretaceous sandstones (Macigno) of the central districts and the five cross ones in the serpentine between the Marina di Campo and San Pietro. In this granite, near the village of San Pietro—the richest locality being the Grotto d'Oggi—are found the fine crystals of red and green tourmaline and emeralds, so celebrated amongst mineral collectors. *Serpentine* exists in many places: it forms 3 meridian bands—between San Miniato and Porto Lungone, of which the picturesque peak of Monte Volterajo, near Rio Su-

periore, forms a part; between Porto Ferrajo and Le Grotte, extending to Capo Stella; and from the Bagni di Marciana to the Marina del Campo. About a mile E. of the Marina di Marciana may be seen 4 fine granite veins traversing the serpentine.

Large quantities of tunny fish are caught off the coast of Elba, the two greatest *Tonnare* being in the Gulf of Porto Ferrajo, and in that of *Procchio*, where the fishery continues from April to November.

The large village of **Capoliveri**, to which there is a fair road from Porto Ferrajo, stands on one of the highest points of the hills that form the S.E. promontory of the island, ending at Capo Calamita. The inhabitants of Capoliveri form a distinct race, as it were, avoided by their neighbours, not mixing with the other inhabitants of the island by intermarriage, and having some peculiar usages. In the mountainous or W. portion of Elba are the villages of San Pietro in Campo, San Ilario, Marciano, Poggio, and La Pilla. Below S. Pietro, on the coast, at a point called *Il Secchetto*, are several granite columns lying under water, from the quarries worked in ancient times.

Pianosa, the ancient *Planasia*, a name derived from its low position; the highest point, Gianfilippo, being only 112 ft. above the sea. The form of the island is nearly that of a shoulder of mutton; its little port, marina, or Cala S. Giovanni, on the eastern side, is 30 m. from Porto Ferrajo, 15 from the marina of Campo in Elba, and Monte Cristo, and 39 from the marina of Giglio. Pianosa is entirely formed of the same tertiary and quaternary rocks as those of the adjacent continent, conchyliferous marls, marine travertines, and *Panchina;* the same modern marine deposit seen at Leghorn. The principal interest of Pianosa arises from its having been the place of exile of Agrippa Postumus, the son of Marcus Agrippa, who was banished here by his grandfather *Augustus, at the* instigation of Livia, to pave the way to the succession of her son Tiberius, by whose orders he was ultimately murdered in it. In later times it belonged to Marcus Piso, whom Varro mentions as keeping flocks of peacocks in a wild state on it. N. of the principal landing-place, on the E. side of the island, are some Roman ruins of baths, which are still designated as the *Bagno di Agrippa.* The surface of Pianosa is cultivated in some parts, and was to a much greater extent before the invasion of the vine disease, the island producing as much as 2000 barrels of wine; since that calamity it has become comparatively deserted. It is now a royal domain, and has recently been converted into a place of banishment for criminals, many of that dangerous Neapolitan association of Camoristi being sent there. A part of the island is overrun with wild olive-trees, on which the cultivated variety has been grafted with great success, and may restore to Pianosa some of its former agricultural prosperity.

Giglio, the ancient *Igilium*, is after Elba the most important of the Tuscan islands. Subsequently it was peopled by refugees from Rome, who fled from the persecutions of Alaric. It now contains an industrious agricultural and fishing pop. of 1970. The principal town, Giglio, 1373 ft., is reached by a winding road or bridle-path of about 2 m. from its little marina or port.

The principal mass of the island is a grey granite, with dykes of serpentine, the only exception being at the Capo Franco, on the Bay of Campese, where it consists of the secondary sandstone called Verrucano, accompanied with limestone and gypsum. In ancient times granite was quarried to a considerable extent by the Romans, and some fine columns in the ch. of Santa Croce and elsewhere in Rome were brought from it. The quarries thus worked are at the Punta del Castellari, not far S. from the little landing-place of Giglio. The deposits of specular iron-ore discovered in this island are of some commercial value.

Monte Cristo, the *Oglasa* of Pliny, an almost inaccessible granitic cone, with one small landing-place on the western side, at the opening of a deep ravine, over which rises the ruin of a convent, formerly tenanted by Camaldolese monks. The highest point of the island attains an elevation of 2350 ft. above the sea. Monte Cristo could scarcely be said to be inhabited until 1854, the number of persons living on it having seldom amounted to 5, when an Englishman, Mr. Watson Taylor, rented it from the Tuscan government, with a view to cultivate its only valley, and drew round him upwards of 100 inhabitants. Having got into difficulties with the authorities, he was obliged to abandon it in 1859, since which only a small military post has been kept up at its marina. In the ravine N. of the Cala Maestra, the only landing-place, and in the way up to the ruins of the convent, is an abundant spring, and on the sides of the hill some fine ilexes. The convent, long since abandoned, was founded in the middle of the 6th century, by the descendants of some Christians who fled from Sicily, headed by their bishop, St. Mamillanus, to avoid the persecutions of the Vandals. Monte Cristo has acquired a certain celebrity of late years as the place where A. Dumas has laid the scene of his novel of that name. The great mass of Monte Cristo consists of a white and rose-coloured granite. At the S. extremity are masses of slate-rock, possibly a metamorphic macigno, in which there are caverns. Traces of iron and copper ore have been discovered here, on which a French company some years ago established mining operations. The same altered rock occurs on the hill above the Cala dell' Aquila, and at La Punta Nera. In other parts of the island, as at the Punta del Diavolo, the granite rock is traversed by veins of porphyry.

8 and 10 m. W. of Monte Cristo are the two dangerous *African Rocks* or shoals, the largest, to the S., rising only 6 ft. above the sea.

Gianutri, the ancient *Dianium* and *Artemisia*, 6 m. from the nearest point of Cape Argentaro, is uninhabited, arising from the total absence of fresh water on it. It is composed of a cavernous and compact limestone, in which there are numerous grottoes. On its eastern side is a deep semicircular bay, which affords good anchorage and protection from westerly gales. The point of the continent from which it can be most easily visited will be Port' Ercole; but in doing so, the tourist, as at Monte Cristo, will do well to be accompanied by a health officer, to prevent in returning any difficulty from the quarantine authorities. This island appears to have been inhabited in ancient times, as it has some Roman walls; and granite columns from the neighbouring island of Giglio have been found in it. Gianutri, the highest point of which, above the Punta degli Spalmatoi, is 295 ft. above the sea, is 11 m. from Giglio, and 12 from Port' Ercole.

The islands of *Cerboli* and *Palmajola* are in the Piombino Channel; on the summit of the latter is a lighthouse, with an excellent revolving light, of great use in guiding the steamers between Leghorn and the southern ports, which generally make this part of the voyage in the night time. The *Formiche di Grosseto* are mere rocks, composed of the same secondary limestone as the adjacent promontory of Monte Argentario.

SECTION II.

THE CENTRO-ITALIAN PROVINCES (URBINO AND PESARO, UMBRIA, THE MARCHES, AND A PART OF THE LATE PAPAL TERRITORY, ETC.).

PRELIMINARY INFORMATION.

1. *General Topography.*—2. *Agriculture.*—3. *Commerce and Manufactures.*—4. *Characteristics of the Country.*—5. *Early Aboriginal Architecture.*—6. *The Etruscans and their Monuments.*—7. *The Romans.*

ROUTES.

The names are printed in **black** in those Routes under which they are described.

ROUTE — PAGE

19. Pisa to Rome, by **Grosseto, Orbetello,** and **Civita Vecchia**—Rail 244
20. Siena to Viterbo, by **Radicofani, Bolsena,** and **Montefiascone**—Carriage road . . 252
21. Florence to Rome, by **Arezzo, Cortona,** and **Orvieto**—Rail . 258
22. Perugia to Rome, by **Assisi, Spello, Foligno, Spoleto,** and **Terni**—Rail 277
23. Perugia to Terni, by **Todi**—Carriage road 296
24. Arezzo to Foligno, by **Borgo San Sepolcro, Città di Castello,** and **Gubbio**—Rail . . . 298
25. Perugia to Città di Castello, by **Umbertide** — Coach and Rail 306
26. Rimini to **Ancona,** by **Pesaro, Fano,** and **Sinigaglia**—Rail . 307
27. *Ancona to Foligno,* by **Jesi, Fabriano, Fossato,** and **Nocera**—*Rail* 315
Ancona to Fabriano, by **Loreto, Macerata,** and **San Severino**—Rail 317
29. Ancona to Spoleto, by **Fermo, Ascoli,** and **Norcia**—Rail and Carriage road 328
30. Fano to Foligno, by the Pass of **Furlo** and **Cagli** — Carriage road and Rail . . . 335
31. Pesaro to Borgo San Sepolcro, by **Urbino** — Carriage road and Rail 338
32. Terni to Aquila, by **Rieti**—Rail 344
33. Orte to **Corneto,** by **Viterbo** and **Toscanella** — Rail and Carriage road. Excursion to **Bieda** 345
34. Viterbo to Rome, by **Caprarola, Ronciglione,** and **Sutri**—Carriage road 351
35. Orte to Rome, by **Civita Castellana** and Rignano — Rail and Carriage road. Excursions to **Nepi, Falerium,** and **Monte Soracte** . . . 355

1. General Topography.

The territory comprised in this section, under the general designation of Centro-Italian Provinces, formerly comprising one of the fairest portions of the Papal possessions, as the Legations of Umbria, Urbino, and Pesaro, and of the Marches, contains a population of upwards of 1,396,000. In consequence of the political events of 1859 these Pontifical provinces were amongst the first to detach themselves from the temporal sovereignty of the Holy See, and to annex themselves to the kingdom of Italy. They have since shown themselves amongst the most patriotic and enlightened of their regenerated country, and proved, from their prosperity under the new order of things, how worthy they are of free institutions.

It would be out of place in a work of this kind to enter into a detail of the mode in which the late possessions of the Holy See in this part of Italy had been acquired; the main facts are noticed in speaking of the chief towns of the several provinces, which almost all, on the fall of the feudal system, had become independent republics, more or less tyrannised by certain leading families, who fell before the all-grasping ambition of the sovereigns who filled the chair of St. Peter in the 16th and 17th centuries. It was thus that Rimini, then the capital of the northern portion of the maritime Pentapolis, was ruled by the Malatestas; Urbino, and the adjoining parts of Umbria, by the families of Montefeltro and Della Rovere; Ascoli by the Uffreducci; Perugia by the Baglioni; to fall afterwards a prey to the Popes during the reigns of Julius II., Paul III., etc.

The Centro-Italian territory embraced in this section now consists of the 5 provinces of Ancona, Ascoli, Macerata, Pesaro and Urbino, and Umbria—each *Province* governed by a Prefect, and divided into *Circondari,* having an *Intendent* at their head.

A considerable proportion of the Centro-Italian territory is mountainous, the chain of the Apennines traversing it from N. to S.; the remainder consists of the valleys descending from that chain to the plains which border the Adriatic, or of the valleys through which flow the larger streams on the western side, to empty themselves into the Mediterranean—the valleys of the Tiber, the Chiana, the Paglia, the Nero Velino, etc.

The geological structure of this part of Italy is similar in a great measure to that of Tuscany and the Emilian Provinces. The great mass of the Umbrian Apennines consists of cretaceous and eocenic deposits of the Nummulitic period (Pietra Serena, Macigno, etc.), resting upon secondary rocks of the Liassic and Oolitic epochs (Assisi, Cesi, Terni, etc.); the whole covered to a certain elevation with the more modern tertiary deposits of the Pliocenic period, which form the hilly region bordering on the Adriatic and the valley of the Tiber. As we approach the volcanic districts of Montamiata and the Roman Campagna, some traces of igneous rocks are met with. From the geological nature of the country there is little mineral wealth indeed, except some traces of iron-ore in the limestone district about Terni, and deposits of sulphur in the Miocene beds behind Rimini.

2. Agriculture.

There are few countries in Europe which enjoy more natural advantages of soil and climate than the Centro-Italian States, and yet their great resources are very imperfectly brought into play. The vast forests which cover the uncultivated tracts for miles together are almost entirely neglected; the excellent wines which are produced, almost without effort, are little known beyon

the frontier. The great riches of the country consist in its agricultural produce, which is nearly the same as in Tuscany and in the Romagna—grain, wine, silk, and oil. The Marches of Ancona and Macerata produce large quantities of wheat, maize, and silk, as do the districts situated along the Adriatic; the valley of the Tiber is also a very productive region for corn and vines, whilst the more elevated regions are tenanted by flocks of sheep and cattle, which during the winter season descend to the plains. Some of the finest cattle in Italy are reared in the valley of the Tiber, and in those that open into it, of the Clitumnus, the Nero Topino, etc.

The Mezzeria system, so general in Tuscany, is universal in the Centro-Italian Provinces. Notwithstanding the long connection with Rome, the system about the capital, of Mercanti di Campagna, lessees of large tenures, has not extended to here. The Centro-Italian Provinces, excepting that of Macerata, barely produce enough for their own consumption, except silk: there is consequently little agricultural produce exported beyond the limiting provinces of Tuscany and the late Patrimony of St. Peter's. Some of the most highly prized silk in Italy is produced about Fossombrone and in the valley of the Metauro.

3. Commerce and Manufactures.

The provincial population are rather agricultural than manufacturing, and articles of natural produce are exported to a limited extent. The manufactures, though making creditable progress, are chiefly for home consumption, and are insufficient for the demands of the population, who derive their main supplies from foreign countries. The principal agricultural exports are:—oil from the southern provinces; wool from Rieti, Città di Castello, Spoleto, Matelica, Camerino, and the mountain districts generally; oxen from Perugia and Foligno, to Rome and Tuscany; rags to a large amount from all the large towns. In the district of Pesaro and Rimini sulphur-mines are worked to some extent. Salt-works exist in the vicinity of Ostia, and on the sea-coast below Corneto.

Manufacturing industry is more generally diffused; woollen cloths of a coarse description are produced at Spoleto, Foligno, Terni, Matelica, Perugia, Gubbio, Fossombrone, S. Angelo in Vado, and Narni. Silks, damasks, and velvets are manufactured at Perugia, Camerino, and Fossombrone, where the late Duke of Leuchtenberg gave to the works the impulse of the steam-engine. Ribbons are manufactured at Fano and Pesaro. Wax candles for the churches are made in large quantities at Perugia and Foligno. Ropes and cordage, produced along the shores of the Adriatic, are of superior quality, and are exported to the Ionian Islands and to Greece. The paper manufactures of Fabriano, established as early as 1564, still keep up their reputation: the quantity of paper of different kinds manufactured annually in the late Papal States amounts to nearly 5000 tons, of which the greater part is derived from Fabriano.

The principal seaport is Ancona, now becoming one of the most prosperous maritime stations in Italy. The other harbours on the Adriatic—Rimini, Pesaro, Fano, and Sinigaglia—have only a limited coasting trade, from their small depth of water and their exposed situation.

4. Characteristics of the Country.

It is impossible to travel over Italy without observing the difference *between its provinces* north and south of the Apennines. That portion of Italy *which forms the* subject of the present section includes within its limits a field *of study* and *observation* almost inexhaustible. Though described for centr

ries by all classes of writers, there is still no part of Europe which will be found so richly stored with intellectual treasure. From the North it differs mainly in this—that it is pre-eminently the Italy of classical times. It carries the mind back through the history of twenty-five centuries to the events which laid the foundation of Roman greatness. It presents us with the monuments of nations which either ceased to exist before the origin of Rome, or gradually sank under her power. Every province is full of historical associations; every step we take is on ground hallowed by the genius of the poets, the historians, and the philosophers of Rome. These, however, are not the only objects which command attention. In the darkness which succeeded the fall of Rome, Italy was the first country which burst the trammels in which the world had so long been bound. Political freedom first arose amidst the contests of the popes with the German emperors; and in the free States and towns of Central Italy the human mind was developed to an extent which Rome, in the plenitude of her power, had never attained. The light of modern civilisation was first kindled on the soil which had witnessed the rise and fall of the Roman Empire; and Europe is indebted to the Italy of the Middle Ages for its first lessons not only in political wisdom, but in law, in literature, and in the arts. The history of the Italian republics is not a mere record of party or of the struggles of petty tyrants and rival factions; it is the record of an era in which modern civilisation received its earliest impulses. Amidst the extraordinary energy of their citizens, conquest was not the exclusive object, as in the dark ages which had preceded them. Before the end of the 13th century the universities of the free cities had opened a new path for literature and science, and sent forth their philosophers and jurists to spread a knowledge of their advancement. The constitutional liberties of Europe derived useful lessons from the municipal institutions of Italy, and the courts of the Italian princes afforded asylums to that genius which has survived the liberties in the midst of which it was developed. The mediæval history of Central Italy has hitherto been less regarded by the traveller, although in many respects it is not less interesting than the history of what we call Classical times. The intimate connection of her early institutions with those of England, and the part which many of our countrymen played in the drama of Italian history during the Middle Ages, associate us more immediately with this period than with any other in her annals. We can recognise, in the energy of the Italian character during the Middle Ages, a prototype of that prodigious activity which our own country has acquired under the influence of the lessons which Italy taught us, and must ever regard with admiration and respect a people who have done so much in the great cause of human amelioration, and admit that the period in which Italy led the way in the march of European improvement and civilisation is one of the most brilliant in the annals of the world.

The physical characteristics of Central Italy are not less interesting than its historical associations. To apply our remarks more particularly to the Centro-Italian Provinces, we may say that their resources have hitherto been very imperfectly appreciated. Few countries in Europe have been less understood. The traveller who hurries from Florence to Rome, neither stopping to explore the objects which present themselves on the road, nor turning aside into less beaten tracks, will form a very imperfect idea of the treasures of art abundantly placed within his reach. He can have had no opportunity of becoming acquainted with the true character of the people, or of knowing the charms of the provincial cities. In regard to art, it is a great mistake to suppose that it can only be studied in the galleries of the great capitals. The filiations of the different schools, the links of the chain which connect together the leading epochs, not merely in painting, but in architecture and sculpture, are to be traced, not in the museums and palaces of Florence and Rome, but in the smaller cities, where every branch of art, unde

the patronage of the local sovereigns, republics, and even municipalities, has left some of its important works.

The scenery of Central Italy is another charm which will appeal probably to a larger class. Whatever may be the beauties of particular districts traversed by the high road, the finest characters of Italian scenery must be sought, like the people, beyond the beaten track. The fertility of the march of Ancona, the beautiful country intersected by the Velino, the Metauro, the Nero, and the Upper Tiber, have each an interest of a different character. Nothing can be grander than the forms of the Sabine and Umbrian mountains, or more picturesque than the valleys which descend from them. In the southern provinces the purity of atmosphere is combined with an harmonious repose of nature, and the buildings have the rare merit of being perfectly in keeping with the scenery by which they are surrounded.

5. Early Aboriginal Architecture.

No circumstance is so much calculated to mislead the stranger who travels into Italy as the frequent misapplication of the terms Pelasgic, Cyclopean, and Etruscan. Every specimen of ancient architecture in Central Italy has been called by one or other of these names, merely because the style is colossal compared to the later works of Roman construction.

The Pelasgic remains, of which Central Italy contains so many specimens, confirm the history of the migrations of that ancient people. Whether the Pelasgi were originally from Thrace, or from a country still further north, as some writers suppose, there can be no doubt that they were the great original colonisers of Southern Europe. They may be traced from Thessaly to Asia Minor, through the greater part of Greece, and through many of the islands in the Ægean. We know that they united with the Hellenes to form the Greek nation, that they built Argos and Lycosura (B.C. 1820), which Pausanias calls "the most ancient, and the model from which all other cities were built." According to history, two distinct colonies emigrated to Central Italy, then occupied by the Umbri, a race probably of Celtic origin. The first came direct from Lycosura, and settled in Umbria. The second Pelasgic colony invaded Italy from Dodona, and brought with them many arts unknown to their predecessors. They settled in the upper valley of the Velinus, near Rieti. The first, or Umbrian colony, seems to have lost its Greek idiom at an early period, if we may judge from one of the most ancient written monuments, the Eugubian tables. It is not the least interesting circumstance arising out of the history of this colony, that the Latin language, in its present form, is considered to derive its Greek element from the Pelasgi, and its Latin from the Umbrians. The Pelasgi were subdued in their turn by a race called Tyrrheni by the Greeks, and Etrusci by the Romans, about fifty years before the Trojan war: and in the time of Tarquinius Priscus the whole race seems to have disappeared as one of the leading nations of Italy.

This historical sketch is confirmed by the ruins the Pelasgi have left behind them. The first colony does not appear to have founded any cities for themselves, but to have occupied those already inhabited by the Umbri; the second settled in the valley of the Velinus, and thence spread over a large portion of the country to the south of it. Accordingly, in the neighbourhood of Rieti, we find a large cluster of ancient towns, many of which are still to be identified by the descriptions and distances handed down to us by the Greek and Roman historians. We find, in the precise locality indicated by Dionysius, the walls of Palatium, and from which Evander and his Arcadian colonists emigrated to Rome forty years before the Trojan war. We recognise the sites of other cities of equal interest, and in some instances discover that their names have

undergone but little change. We trace the Pelasgi from this spot in their course southwards, along the western slopes of the Sabine mountains, and mark their progress in civilisation by the more massive constructions which they adopted. Their cities were now generally placed upon hills, and fortified by walls of such colossal structure, that they still astonish us by their solidity. The progressive improvement of their military architecture becomes more apparent as we approach their southern limits. Hence the very finest specimens of Pelasgic construction in Europe are to be found between the Sabine and Volscian chains, at Alatri, Arpino, Segni, and other towns in the valleys of the Sacco and Liris, described in the *Handbook for Southern Italy.*

The style of their construction was in most instances polygonal, consisting of enormous blocks of stone, the angles of one exactly corresponding with those of the adjoining masses. They were put together without cement, and so accurately as to leave very small interstices. This style may be traced throughout Greece, Asia Minor, and all the countries which history describes as colonised by the Pelasgic tribes. The exceptions to the polygonal style are where the geological nature of the country presented rocks, such as sandstones, occurring naturally in parallel strata, which obviously suggested the horizontal mode of construction, and afforded naturally masses more of a parallelopipedal than of a polygonal shape to the builder. Another variety was produced by local circumstances in the neighbourhood of Rome, where tufa is the prevailing stone. At Tusculum, for example, the quality of the rock pointed out the horizontal style; and thus, in the instances in which the Pelasgi were compelled to adopt tufa as their material, the blocks incline to parallelograms. We may assume as a general rule, that, whenever the materials which the Pelasgi employed were of hard rock, such as limestone, breaking naturally into polyhedral masses, the polygonal construction was adopted (Segni, Fondi, Ferentino, Cosa); and whenever the geological formation of the country presented volcanic tufa (Rome, Mamertine Prison, and walls of Servius Tullius), sandstone (Cortona, Fiesole, Volterra), or travertine (Vicovaro, ancient Varia), occurring in parallel strata, their style was parallelopipedal. The Romans imitated the polygonal style in all cases under similar circumstances, and hence we find polygonal walls in some towns of Central Italy which are known to date from the kingly and even republican period.

6. The Etruscans and their Monuments.

The inhabitants of Etruria were a people altogether distinct from the Pelasgic colonists, though probably descended from the same great family. The Greek historians, as we have already remarked, invariably called them Tyrrheni, while the Romans called them Etrusci. Herodotus, Strabo, Cicero, and Plutarch say that they were of Lydian origin, that they left their native land on account of a protracted famine, sailed from Smyrna, and settled in Umbria. Dionysius of Halicarnassus dissents altogether from this statement, and regards them as an indigenous race of Italy; but in spite of the objections of so weighty an authority, it is impossible, with our extended knowledge of the domestic life and habits of the Etruscans, as developed in their tombs, not to arrive at the conclusion that their national customs, their religious rites, and their domestic manners must have been derived from an Asiatic source. The Etruscans subdued the Umbri and Pelasgi, who finally disappeared as distinct people by incorporation with their conquerors. They spread in time over the whole of Central Italy, and as far south as the Campania, where they founded Capua. They had no doubt acquired much knowledge from the Pelasgi, but by encouraging Greek artists to settle among them they derived nearly all their more important arts directly from Greece. We know that Demaratus of Corinth brought with him to Tarquinii the plastic art and the

manufacture of brass or bronze, which afterwards obtained much celebrity in all the cities of Etruria. The names of artists which occur on the vases of Magna Græcia are seen on many of those found among the cities of Etruria: in general these vases of Greek origin are superior in workmanship to those found at Clusium and other places where Etruscan characters are combined with a coarser material. The connection of Etruria with Egypt, either directly by commerce, or indirectly through Greece, is shown by vases of Egyptian form; by scarabæi imitating the forms of Egypt, and frequently inscribed with subjects taken from the Egyptian mythology. It would carry us far beyond our limits to pursue this branch of inquiry. It may, however, be said, that by far the largest proportion of the arts and civilisation of Etruria came from Greece. In architecture the Etruscan walls are generally built of parallelograms of soft calcareous stone or of tufa, laid together with more or less regularity, in horizontal courses without cement. The architecture of their tombs has a subterranean character, being sometimes excavated in the sides of rocks, as at Castel d'Asso; or sunk beneath the surface, and surmounted with tumuli or pyramids of masonry, as at Ceræ and Tarquinii. When excavated in the form of cavern sepulchres, they are decorated with architectural ornaments, which again show the influence of Grecian art. The mouldings of their façades, and the rude imitations of triglyphs, are but a corruption of Doric. The doors, contracting towards the top, differ little from the style still visible in Egypt and Greece. The architecture of their temples, as preserved in the style adopted as Tuscan by the Romans, also shows an identity of principles with the oldest form of Doric. Their paintings are Grecian in mythology, in costumes, and in the ceremonies they represent. Their bronzes are also in the Greek style, and the excellence of the manufacture may probably be attributed to the Corinthian colonists already mentioned. Their sculpture is peculiar to themselves. It has neither the boldness of the early sculpture of the Greeks, nor the repose of the Egyptian. With correct proportions, the forms of the human figure are undefined, the position of the limbs is constrained and studied, the drapery is arranged with a minute attention to regularity approaching to stiffness, and the countenances are often wanting in character and expression. "Etruscan art remains in its own Italian valleys of the Arno and upper Tiber, in one unbroken series of work, from the 7th century before Christ to this hour, when the country whitewasher still scratches his plaster in Etruscan patterns. All Florentine work of the finest kind—Luca della Robbia's, Ghiberti's, Donatello's, Filippo Lippi's, Botticelli's, Frà Angelico's—is absolutely pure Etruscan, merely changing its subjects, and representing the Virgin instead of Athena, and Christ instead of Jupiter."—*Ruskin.* Of their language, chiefly preserved to us in their sepulchral inscriptions, we know little; and of the words which have been handed down to us by the Romans as examples of the Etruscan tongue, the two most commonly met with in inscriptions are LAR, king, and LASNE, the name of Etruria itself. The expression that has been satisfactorily made out in the inscriptions is the very common one of RIL AVIL, *vixit annos.* Nearly every letter appears to be Greek, or rather that oldest form of it which is termed Pelasgic. It was written generally from right to left, like the inscriptions on the Eugubian tables, in which the Pelasgic character is also recognised. The Etruscan words, however, have no affinity with the Umbrian of those monuments. The bilingual inscriptions hitherto discovered have been very few, and have not been of a character to throw light on this difficult subject.†

† *For more detailed* information on the monuments of Etruria the reader is referred to *Inghirami's and Micali's* large works; to the "Atti dell' Istituto Archeologico di Roma," *passim*; to Noel du Verger's "Etrurie et les Etrusques," 2 vols. 8vo, 1862–64, which contains *drawings of the* monuments at Ceræ and Vulci; and especially to Mr. Dennis's work on the *Cemeteries of Etruria*, by far the best and most general publication on the subject.

7. The Romans.

Rome derived her earliest ideas of art and civilisations from Etruria. The Tuscan style was adopted by the Romans for their earliest temples, and the massive forms of Etruscan architecture were employed in their greatest public works. They derived their religious ceremonies from the priestly hierarchy of Etruria, and adopted the Etruscan arts without improving them. We must not therefore look for much originality in Roman works. From the period of the Kings to the conquest of Greece, art, so far from improving under the Romans, gradually declined. Even after that event had opened a new field of observation, and created a desire for works of art, the artists of the conquered nations were the only persons who were capable of supplying them. So long as the architecture of Etruria maintained its influence at Rome, the public works were characterised by great durability and solidity. The bridges, the public roads, and the colossal aqueducts, were all probably suggested by the Etruscans, and Rome excelled more in these works of public utility than in any other branch of art. As the Tuscan style was imported for the earliest works of Rome, so the new conquests led to the introduction of the Doric, Ionic, and Corinthian from Greece. But the beauty of Greek art, founded upon undeviating principles subservient to one main idea, was speedily corrupted: the Romans retained nothing but its forms; they rejected its principles, and at length corrupted what remained with devices of their own. Of all the works which the Romans have left to us, the most faultless in its proportions and the most beautiful in its general effect is the Pantheon. The circular tombs were adopted from the Etruscans, and possibly the circular temples, but with such modifications and improvements as have made them rank among the most interesting monuments of Rome. About the time of Augustus, the Composite, or Roman order, seems to have been invented. In the later works of the Empire, as in the Coliseum, the baths, the theatres, etc., we have, as the leading characteristics, a combination of the arch with the Grecian orders, in which, for the first time, pilasters are employed, not as essentials to the stability of the structure, but as mere ornaments. This innovation naturally led to the employment of the column for other purposes, and hence we find an isolated pillar used either as a funeral or triumphal monument. The allegiance of the Romans to Greek art became gradually weaker, and was at last completely departed from in the Basilicas. Roman domestic architecture is best studied at Pompeii. See *Handbook for Southern Italy*, and remarks on sculpture in the *Handbook for Rome.*

ROUTES.

ROUTE 19.

PISA TO ROME, BY GROSSETO, ORBETELLO, AND CIVITA VECCHIA. 210 m. RAIL.

4 trains daily, in 7 to 14 hrs. Provisions should be taken, as very little time is given for refreshment at Orbetello.

This rly. follows nearly the line of the Via Aurelia in its whole extent to Rome.†

10 m. **Colle Salvetti** Junct. Stat. Rly. W. to (10 m.) *Leghorn.* Here the line enters upon that desolate and malarious district called the Maremma. This is often thought to be a marshy plain, but the unhealthy places are really hilly, and lie at some distance from the coast. They are moderately open, and are intersected by woody depressions, from which the water is unable to run off, where, consequently, it stagnates and renders the atmosphere malarious.

24 m. **Rosignano** Stat. on the rt. of the rly. Here and at *La Castellina* on the l. the best qualities of alabaster gypsum for statuary purposes are obtained.

32 m. **Cecina** Junct. Stat., on the S. bank of the river, in a rich alluvial plain, at a short distance from the sea: the highly-cultivated plain for miles on the N. of the river, the Piano di Vada, that on the S. of La Cecina and Castagneto, have been reclaimed of late years, and form now one of the most productive agricultural regions of Tuscany. Branch rly. E. to (19 m.) *Le Saline*, for Volterra (Rte. 9).

The rly. runs parallel to the shore, but separated from it by a line of woods (*Macchia*) until reaching

47 m. **San Vincenzo** Stat. A great deal of charcoal, piles of which are seen on the beach, is shipped here, principally to Malta.

54 m. **Campiglia** Stat. The view from the hill above the town, called Campiglia Vecchia, is one of the finest in the whole of the Maremma, extending from the island of Gorgona on the N. to that of the Giglio on the S., and embracing to seaward Corsica, Capraja, Elba, Pianosa, and Monte Cristo. Diligence daily to (8 m.) Piombino (4000), the capital of a principality which belonged to the Appiani and Buoncompagni families, but since 1815 annexed to Tuscany. It is situated on a peninsula, which shelters the small harbour of Porto Vecchio. Fine view from the tower. Steamer daily to Elba (Rte. 13). 6 m. distant by road are the ruins of

† The Via Aurelia, constructed by Æmilius Scaurus about B.C. 109, was one of the great lines of communication between Rome, Liguria, and Cisalpine Gaul. The following were the principal stations on it, with the present corresponding localities and their respective distances:—

Roma—	M.
Lorium (near Castel di Guido)	XII
Turres (Monteroni)	X
Pyrgos (Sta. Severa)	XII
Punicum (Sta. Marinella)	III
Castrum Novum (Torre Chiaruccia)	VI
Centum Cellæ (Civita Vecchia)	V
Graviscæ.	
Ad Martam (Marta River)	X
Forum Aurelii (Montalto)	III
Cosa (Ansedonia).	
Ad Lacum Aprilem or *Prelium.*	
Salebro	XII
Manliana	IX
Populonia	XII
Vada Volterrana (Vada)	XXV
Ad Herculem (near Leghorn)	XVIII
Pisæ (*Pisa*)	XII
Papiriana (*Viareggio*)	XI
Luna (*Luni*)	XXIV

Populonia, the naval arsenal of Etruria, the great mart of her commerce, and the powerful city which Virgil represents as sending 600 warriors to assist Æneas. It was ruined in the time of Strabo, and there are very few of its remains now visible. These are situated on a little isthmus upon the coast, beyond the Bay of Baratti.

Populonia is distinguished from a considerable distance by its picturesque feudal castle, with machicolated battlements and turrets. Of the ancient city the walls alone remain, and are traceable for about 1½ m. on the summit of the hill. The largest masses are on the W., and are built in horizontal courses, though the blocks are so much more irregular than usual in Etruscan masonry as to give the walls in places a polygonal appearance. The blocks vary from 1 to 7 ft. in length. Within the walls there are 6 vaults, a mosaic representing fishes, and some reservoirs, all of the Roman period. A few tombs are found in the slopes of the hill; and in a dense wood, half a mile S. of the walls, are some circular vaults in the sandstone cliffs called "Le Buche delle Fate." On the hill to the E. are several tumuli, some of which, called "Le Grotte," were opened in 1840, but they contained nothing of value, and had evidently been rifled in ancient times.

The rly. passes through an extensive plain, and afterwards the forest called Il Tombolo, abounding in thick cover of tall heath, cork-trees, myrtle, arbutus, and broom, among which the wild boar and roebuck find a shelter. About half-way to the next Stat. the line crosses the tramway leading from the sea-side to the lignite-mines of Monte Bamboli, near Massa.

64 m. **Follonica** Stat., near the sea-coast, an industrious village and a small port, always deserted in the summer season, the seat of the Government ironworks, which turn out 10 millions of Tuscan pounds of metal annually. The ore is brought from the mines of Elba, and the combustible from the forests of the mountains of the Maremma. In consequence of the malaria the works are only in operation from December until May; the iron produced is of excellent quality, and forms a considerable item of revenue to the Government. Opposite the ironworks is the village ch., with a curious cast-iron porch.

14 m. N.E. stands **Massa Marittima** (13,000), perched upon a height, the view from which will repay a visit. The cathedral, dedicated to S. Cerbone, dates from the 13th cent., and has 3 tiers of arcades in its façade. A small public library of 6000 vols. has been formed in the town, and a *museum* containing minerals, models of mining machinery, mining maps and plans, etc.

The rly. quits the shores of the Mediterranean, traversing a long valley between 2 ranges of thickly-wooded hills.

About 12 m. beyond Follonica we pass on a hill to the rt. (3 m. distant) **Colonna,** supposed to represent *Colonia,* the site of the battle of Telamon, in which the Gauls were routed, A.U.C. 529. 2 m. further we cross the Bruna, and enter the marshy plain called the *Padule di Castiglione,* the *Lacus Prelius* of Cicero, which the Government has nearly succeeded in filling up by means of river deposits or *colmates,* on the plan adopted in the Val di Chiana.

[At the mouth of the Bruna is the little port of *Castiglione della Pescaja,* busy with its anchovy fishery, and its trade in timber and salt, the latter being imported from Elba. The fortress commands an extensive view of the coast.]

83 m. **Monte Pescali** Junct. Stat., at the base of the village, picturesquely perched on a hill to the l. [Branch rly. N.E. to *Asciano* Junct. Stat. (Rte. 8)]. 2 wide canals from the Ombrone are passed before reaching

91 m. **Grosseto** Stat. (7500), the chief town of the Maremma, regularly fortified, the walls of which form a pentagon, with brick bastions and ?

gates. It is the seat of a bishop, and possesses a cathedral in the Italian Gothic style of the 13th cent., the façade in alternate courses of white and red marble, the jambs of the entrance elaborately sculptured. In the piazza in front is a *statue* to Grand Duke Leopold II., its benefactor in draining the neighbouring country. There is a small museum, with some Etruscan antiquities in the court, and a public library.

4 m. N.N.E. are the sulphureous springs called the **Bagni di Roselle**, where guides may be had for the ruins of (½ hr.) **Rusellæ**. The pathway leads along the side of the hill of the Torre Moscona, covered with the ruins of a circular fortress of the Middle Ages, having large subterranean vaults of apparently a much earlier period. Beyond this is the isolated hill on which we may still trace, for a circuit of 2 m., the stupendous walls of Rusellæ, celebrated for its antiquity even by the Roman writers, and so powerful as to have been one of the 12 cities of the Etruscan League. The site has been utterly deserted since the middle of the 12th cent., and the place has become a perfect wilderness, overgrown with dense thickets of underwood, through which it is often impossible to penetrate. Many parts of the walls are unapproachable, and a large portion of the area within them appears as if it would never again be trodden by the foot of man. The walls, wherever we can approach them, are of exceeding interest; in some portions they present the usual horizontal and rectangular character of Etruscan masonry; but on the northern and eastern sides they are formed of enormous masses, piled together in the primitive style of polygonal construction. Some of these blocks are from 6 to 8 ft. high, and from 7 to 12 ft. long. In some places there are traces of an inner wall more regularly built, with smaller blocks of rectangular masonry. Several gates are to be traced, and at the S.E. angle is a triple square of masonry, supposed by Micali to have been the Arx. A circular ruin, with vaulted apartments, of Roman work, has been described as an amphitheatre. All trace of the Etruscan necropolis is lost amidst the dense underwood which covers the site, and the only tomb known in the neighbourhood is a square chamber covered with slabs of stone, and bearing undoubted marks of high antiquity.

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2 m. after leaving Grosseto the rly. crosses the Ombrone, the ancient Umbro, on a handsome iron bridge with tubular piers.

After passing an extensive oak forest, and afterwards the chapel of Alberese, on a projecting spur of limestone, the line traverses a valley bounded on the W., towards the sea, by a range of wooded hills called the *Monti dell' Uccellina*, celebrated among the sportsmen of Tuscany as a favourite hunting-ground for the wild boar. 10 m. beyond Grosseto, a hill W. of Collecchio is a ruined castle belonging to the Marsigli family of Siena, the name of which (*Bella Marsilia*) stills recalls the "Bella Marsigli," whose beauty induced some Turkish cruisers to carry her off to Constantinople, where she became a sultana.

105 m. **Talamone** Stat. Fine view of Monte Argentario and the sea.

2 m. on the rt. lies the village, the ancient TELAMON, where Marius landed on his return from Africa, and where the Romans, under the Consuls L. Emilius and Atilius Regulus, defeated the Gauls, B.C. 224. There are some fortifications on the headland, and the rocks are covered with fragments of ruins, the remains apparently of Roman villas. Near Talamone Vecchio, on the E. side of the bay, are some hot springs, emitting sulphuretted hydrogen gas, which are supposed to be those mentioned by Pliny as existing in the neighbourhood of Vetulonia. The position of this long-lost city, on a hill about 6 m. from the coast, renders it more than probable that Telamon was its port, a

Graviscæ was that of Tarquinii, and Pyrgos of Cære.

11 m. from Talamone Stat. we cross the Osa, the ancient Ossa. The remains of the Roman bridge, by which the Via Aurelia was carried over the river, are still visible in some vast masses of masonry lying in the stream. 4 m. further we cross the Albegna, the Albinia of the Peutingerian Itinerary.

110 m. **Albegna** Stat.

At the mouth of the river, on the rt., is La Torre delle Saline, serving as a salt depôt, the view from which is magnificent up the valley—the hills covered with villages, amongst which the most remarkable are *Magliano* and *Scansiano*, the whole closed by the mountain group of Montanuata. A good carriage-road leads (10 m. N.E.) to **Magliano**, the ruins of whose mediæval castle form a picturesque and striking object as we approach it. During the operations for the new road in 1844, Signor Pasquinelli, the engineer, in exploring the district for materials for his foundations, discovered beneath the surface the walls of an ancient city, which supplied him with the stones necessary for his purpose; these he destroyed as soon as they were excavated, but as the quantity he required was considerable, he was compelled to lay bare the whole circuit of the walls.

By these operations, destructive as they were, was brought to light a long-buried and forgotten city, which Mr. Dennis has identified with

Vetulonia, one of the most ancient and powerful cities of the Etruscan League. The form of the city, as traced by Signor Pasquinelli, was that of an irregular square, rather more than 1¼ m. in length and ⅔ m. in breadth, the whole circuit of the walls being upwards of 4 m. The blocks of stone of which the walls were built were found in many places overturned and *mingled with fused* metal and *burnt matter, as if the* city had been *destroyed by some violent* catastrophe. *The blocks, however,* had been put together without cement in horizontal courses; and though generally of comparatively small size, there were some among them 9 or 10 ft. in length. In the course of these excavations several bronzes and earthen vases were dug up, which sufficiently proved the Etruscan character of the site; and beyond the walls some tumuli, encircled with masonry at their base, were discovered and destroyed during the progress of the road. Since that period other tombs have been opened, and their contents removed to the *Museo Archeologico* at Florence. [On the l. bank of the Albegna, 25 m. from the sea, is the site of the ancient *Saturnia*, so named from the sacrifices of infants to Saturn (see below).]

On leaving Albegna, the rly. runs E. of the Salt Lake, or Stagno, of Orbetello, at the base of Monte Argentario.

On the approach to Orbetello, we gain very striking views of the noble promontory of Monte Argentario, the Mons Argentarius of the ancients. Within the northern bay of this headland is the fortified port of *Santo Stefano* (*steamer* on Thursdays to *Porto Ferrajo*, see Rte. 13), to which a road leads from the Bocca di Albegna, along one of the necks of sand by which Monte Argentario is united to the mainland. At the south-eastern base of this mountain is the fortified harbour of *Port' Ercole*, the *Portus Herculis* of the ancients. This and all the other small ports on this coast are actively engaged in the tunny fisheries, and many of the towers which are seen upon the coast are used to watch the shoals during the fishing season. Immediately at the back of Monte Argentario, and separating it from the mainland, is the great salt lake or lagoon, the cause of the malaria in the surrounding country during the summer, in which quantities of fish are caught at night by the harpoon and lights. There is good shooting abou Orbetello, especially in the early wi

ter months, the game being woodcock, snipe, water-fowl, etc.

114 m. **Orbetello** Stat. (6000), excellent *buffet*. The town, about 2 m. from the rly. (*omnibus* 1 fr.), is built on the long and sandy neck of land which here projects into the lake. The sea-wall, which protects it on the side of the lagoon, rests upon stupendous masses of ancient masonry, polygonal blocks put together without cement. On the sandy isthmus, between the glacis or the "Spalti" and the mainland, several ruins of Etruscan tombs have been discovered, from which sarcophagi, vases, and bronzes have been obtained. From Orbetello the traveller may ascend in 2 hrs. **Monte Argentario** (2090 ft.), which, to the geologist particularly, offers many objects of interest, and commands fine views of the Tuscan coast, Monte Amiata, and the sea as far as Sardinia. On the summit is a Passionist Convent.

[**Ansedonia**, the site of the ancient city of Cosa, the Cosæ of Virgil, who mentions it among the Etruscan cities which sent assistance to Æneas, is about 4 m. by the carriage-road from the stat. The walls are more perfectly preserved than those of any other ancient city in Italy; they are about 1 m. in circuit, and exhibit 2 distinct kinds of masonry—the upper portion being in horizontal courses, like those of the Etruscan cities generally; the lower of huge polygonal masses of limestone, fitted together with the utmost nicety, and without cement. They vary in height from 12 to 30 feet, and in thickness from 5 to 6. At intervals they are strengthened by towers from 20 to 40 feet square; 14 of which may be still traced, no less than 11 occurring in the 2 sides which faced the sea, and were therefore more open to attack. There are 3 double gates, situated in the northern, southern, and eastern walls; the letter is the most perfect, and exhibits in high perfection all the peculiarities of structure for which Cosa is remarkable. In the S.E. angle the ground rises into a small plateau, which must have formed the arx or citadel of the city. On this height may be recognised 3 or 4 specimens of masonry, of as many different periods; the lowest being polygonal, like the city walls; the next Etruscan; that which follows, Roman; and the most recent mediæval. The polygonal architecture of Cosa was long considered to be the only example of that style within the limits of ancient Etruria; and considerable controversy has been carried on by the Italian and German archæologists in regard to its antiquity. The Italian antiquaries, with few exceptions, regard Cosa as a more recent Etruscan city than Cortona, Volterra, Tarquinii, and others in which the horizontal style is found in its greatest purity; and have therefore concluded, with reason, that polygonal substructions do not denote that high antiquity which was formerly attributed to them.

Orbetello is a convenient place from which to make an excursion to the ruins of Saturnia and Sovana. Saturnia is 30 m. distant; the road ascends the valley of the Albegna by its l. bank, and is practicable for carriages as far as Montemerano, whence a bridle-path of 8 m. leads to Saturnia. Another bridle-path of 10 or 12 m. across the mountains lead to Sovana and Pitigliano; or if the carriage-road be preferred, an excellent one of 17 m. leads from Le Saline, at the mouth of the Albegna, to Manciano and Pitigliano, where the traveller may obtain accommodation at the Casa Bertocci. From Manciano he can visit Saturnia, and from Pitigliano, Sovana, and proceed to Civita Vecchia, visiting the Ponte delle Badia (Vulci), Toscanello, and Corneto.

N.B.—All these places, and the roads by which they can be reached, are noticed in detail in the Excursions to Etruscan Cities, at the close of the *Handbook for Rome*.]

6 m. beyond Orbetello the rly. passes on the l. the picturesquely-situated village of *Capalbio*. Further on the town of Montalto is the only object of

interest in view, before reaching which the Fiora is crossed.

135 m. **Montalto** Stat., about 1½ m. to the l., on the site of the ancient Forum Aurelii. There is absolutely nothing to see except its mediæval walls.

A bad road but a pleasant pathway leads hence to the ruins of the ancient Vulci, at (8 m.) ***Ponte della Badia,** and the more recent Roman ruins about Musignano and Canino. From Montalto upwards the banks of the Fiora are picturesque, but very little is seen of them until reaching the bridge, which is most romantic. The stream here runs through a narrow gorge, a cascade comes down to the rt. of a ruined castle with a striking tower, and a fine tumulus rises in the distance. On the way thither glimpses of a narrow-arched aqueduct are gained, far off on the rt.

The rly., after leaving Montalto, runs through some deep cuttings, and, 4 miles beyond it, crosses the Arrone. [7 m. further, before reaching the river Marta, it leaves on the rt., upon the coast, the site of *Graviscæ*, the ancient port of Tarquinii, now only marked by some blocks of tufa and broken columns, and by a fine arch 14 feet in span, called the Pontone, which formed the mouth of a watercourse, and opens into an embankment of massive masonry which was probably the quay of the Etruscan port. Beyond the Marta, further down the coast, is *Porto Clementino*, a small harbour for the export of salt and grain, which is full of bustle in the winter, but in summer deserted on account of the malaria.]

145 m. **Corneto** Stat., 2 m. distant on the l. (See Rte. 33, and *Handbook for Rome.*)

4 m. further the rly. crosses the Mignone, at the mouth of which is *Torre Bertaldo* or Sant' Agostino, on the site of *Rapinium*,—where St. Augustin was reproved by the angel for entertaining doubts on the subject of the *Trinity*.

157 m. **Civita Vecchia** Stat. (*buffet* good); omnibus, 25 c.; carriage, 50 c.

Civita Vecchia (12,000) occupies the site of the Roman Centumcellæ. On the destruction of that town by the Saracens in 828, the inhabitants removed to a position further inland, but returned to the former site in 854, from which circumstance the name Civita *Vecchia*, or the old town, is derived. It was made an episcopal see by Leo XII. in 1825, being now united to the more ancient diocese of Porto and Sta. Rufina. The large square building on the sea-side, outside the N. gate, is the *Bagno*, an extensive prison for criminals sentenced to terms of labour (visitors admitted).

The **Port** is one of the most remarkable works of Trajan, and as the "Portus Trajani" it is well known by the description of the younger Pliny. Though the moles, quays, and fortress which we now see were erected after the destruction of the town by the Saracens in the 9th cent., their foundations are Roman. The fortress was begun in 1512 by Julius II., from the designs of Michel Angelo, and finished by Paul III. The walls of the town were built by Urban VII. in 1590.

In the entrance-hall at the Rocco, or old castle, near the N. extremity of the town, are some Roman inscriptions found about the town; a Roman milestone, in cipollino marble, bearing the number xxxiv., which stood on the Via Aurelia; and 3 large Etruscan sarcophagi, with recumbent figures and inscriptions in the Etruscan character on the lids.

Signor *Guglielmi* has some Etruscan urns, found near Montalto; and Signor *Bucci*, in the Piazzi San Francesco, has a collection of vases, bronzes, and antiquities for sale.

About 3 m. distant are the **Bagni di Trajano**, mineral springs, mentioned by Pliny as the Aquæ Tauri. The aqueduct, constructed on the foundations of that built by Trajan, by which water is conveyed from a distance of 23 m., is a remarkable work. At La

Tolfa (2040 ft.), 12 m. distant, are some lead and iron mines, and near it the Alumiere, or alum-works, which formerly gave a considerable sum to the treasury.

The rly. to Rome runs near the sea-coast through a dismal country as far as Palo. The only object of interest is the distant view, on a clear day, of the Alban mountains, the Volscian range, and the far-away Circean promontory, on the horizon.

163 m. **Santa Marinella** Stat. The mediæval castle, on the site of the ancient *Punicum*, overlooks a small cove where fishing-boats find a shelter from westerly winds. Not far from Santa Marinella, on the l., is an Etruscan site, at the *Puntone del Castrato*. Here the traveller arriving from the north will see the first date-palm growing out of doors in the garden of the castle. Immediately beyond it, and close to the high-road on the rt., is a ruin of one of the Roman bridges by which the Via Aurelia crossed a small stream; it is built of massive blocks, and is still in tolerable preservation.

169 m. **Santa Severa** Stat. The rly. passes about ¼ m. to the N. of the old Castle, a very picturesque fortress of the Middle Ages, originally a stronghold of the Counts of Galera, then of the Orsini, and now belonging to the Hospital of Santo Spirito at Rome. Santa Severa occupies the site of Pyrgos, the *Pyrgi Veteres* of Virgil, the port and naval arsenal of Agylla or Cære. It was celebrated at a very early period for its temple of Juno Lucina or Leucotea, plundered, B.C. 391, by Dionysius of Syracuse, who carried off an immense amount of gold, the accumulated offerings at the shrine of the goddess. It was notorious also as the head-quarters of the most cruel pirates of ancient times.

Leaving Santa Severa the picturesque hills on the l. are those of *Il Sasso*, at the foot of which are the mineral waters of the same name, the *Aquæ Cæretanæ* of the Romans. The square tower on the sea-coast to the rt. is the *Torre Flavia*; near it are some Roman ruins. 2 m. short of Palo a road branches off l. to Cervetri, which is easily recognised by a large building, a granary, at the foot of a hill; the Vaccina descends from the hills of Bracciano, passing in a deep ravine under the modern village, the site of the ancient *Agylla*. The *Sanguinara* stream is crossed about 1 m. before reaching

179 m. **Palo** Stat., a favourite bathing-place of the modern Romans, occupying the site of *Alsium*, a dependency of Cære. Here Pompey and Antoninus Pius had villas; the only existing ruins are of the Roman period, and connected with the ancient Port. Close to the shore are a large villa and a castle of the 15th cent., both belonging to the Odescalchi family. The roadstead is open, and only frequented by fishing-boats and a few feluccas which bring iron from the Tuscan smelting-works at Follonica to supply the forges at Bracciano, 15 m. distant. (For the description of the Etruscan remains about Cervetri, see *Handbook for Rome*.)

Leaving Palo, the rly. diverges from the coast line. 1 m. beyond the stat. are several large Tumuli called the *Colli Tufarini*, from the masses of tufa or coarse limestone of which they are formed. Some of them were opened in 1838, and proved to be very ancient Etruscan sepulchres; they formed probably a part of the necropolis of the neighbouring Alsium. On the l., where the Capine stream is crossed, are some remains of a mediæval castle. There is a ruined sepulchre and walls of *opus reticulatum* on each side of the bridge. A mile further is

183 m. **Palidoro** Stat., near a considerable stream which has its source in the hills behind Bracciano: the large farm buildings and ch. on the l., near it, belong to the Hospital of S. Spirito at Rome. To the l. of Palidoro is the *Selva la Rocca*, where some fine specimens of Etruscan jewellery were found in 1840.

5 m. **Maccarese** Stat., near which

on the rt., is a large villa, with extensive farm buildings, belonging to Prince Rospigliosi. The river passed here is the Arrone, which flows out of the Lake of Bracciano. The rly. next crosses a rich meadow and pasture country, interspersed with woods, to

195 m. **Ponte Galera** Stat., where it enters the valley of the Tiber. [Branch *rly.* to Porto (6 m.) and to Fiumicino (8 m.), the modern port of Rome.]

199 m. **Magliana** Stat. (See *Handbook for Rome.*) The railway runs along the l. bank of the Tiber, and through a deep cutting in the quaternary gravel-beds of the Monte delle Piche, on emerging from which is seen the basilica of St. Paul's on rt.; a little further on, rounding the hills of Sta. Passera and Il Truglio, we discover the first view of Rome, with a glorious prospect over the Campagna and the Alban hills beyond. Following the base of the Monte Verde, on the l., the old railway station, about ½ m. outside the Porta Portese, is passed, and the Tiber crossed on an iron bridge built on tubular piers. Hence the line runs for a short distance close to the Aurelian wall on l., near the Protestant cemetery, surrounded by a grove of cypresses, and the Pyramid of Caius Cestius, spanning the Via Ostiensis by a viaduct, and on an embankment about 300 yards outside the city gate; after which it passes through some considerable cuttings at a greater distance from the walls to a point beyond the Porta S. Sebastiano, and gradually diverging from the Aurelian wall, runs behind the chs. of the Lateran and Sta. Croce, until it reaches the Porta Maggiore, where it is joined by the lines from Naples. A few hundred yards further on it passes into the city by an opening in the Aurelian wall, where the line from Florence and Ancona falls in, and runs close to the Temple of Minerva Medica on the l. as it reaches

Rome Central Stat. (see *Handbook for Rome*), *where carriages and omnibuses from the hotels are in waiting.*

[**Geology.**—Civita Vecchia, and the country as far as Sta. Marinella, consist chiefly of strata of that species of sandstone called Macigno and Pietra Serena by the Tuscans, and which Sir R. Murchison has shown to be contemporaneous with the Eocene or older tertiary strata of Northern Europe. The great plain of Palo, Santa Severa, etc., extending from the ridge of the hills of La Tolfa and those S. of Bracciano to the Mediterranean, is overlaid by a thick mass of *travertino*, or concretionary limestone, of recent origin, and of the formation of which mineral the waters of Sasso and Stigliano show the still existing cause. Some of these beds are formed of fragments of marine shells, and are quarried for building stone in the plain between Palo and Statua. Nearer the hills of Bracciano the soil is formed of red volcanic tufa, as may be seen in the ravines under ancient Cære. The ranges of hills extending between Palidoro and the valley of the Tiber at Rome are a continuation of those which may be traced along the entire valley of that river, from where the Paglia and Nera empty themselves into it on the N. to Ponte Galera opposite to Ostia on the S.; the inferior portions consist of beds of tertiary or subapennine marls of the Pleiocene period, surmounted by sands, in some places abundant in marine shells, and capped with horizontal strata of volcanic tufa, deposited evidently in the midst of waters, and probably of the same sea which furnished the subjacent marine deposits. The tertiary marls may be seen in all the valleys which the road traverses, while the intervening plateaux consist of volcanic dejections. On the line of railway, between Ponte Galera and Rome, are extensive deposits of quaternary or Pleiocene gravel, of which there are good sections near La Magliana, containing at the base of the Monte delle Piche bones of the fossil elephant. This deposit rests on the Pleiocene marls, which form the lowest strata on the rt. bank of the Tiber. It would appear, as the tertiary deposits cease almost entirely E. and S. of the valley of the Tiber

that the depression in which that river now runs, and in which Rome is situated, is the result of a fracture, or, as geologists call it, a *fault*, which has thrown up the marine strata along its right bank high above their original level. These marine Pleiocene strata constitute the greater portion of the heights of Monte Mario, of the Vatican and Janiculum hills, and within Rome itself the base of the elevations of the Capitol and Quirinal.]

ROUTE 20.

SIENA TO VITERBO, BY RADICOFANI, BOLSENA, AND MONTEFIASCONE. 88 m. Carriage-road.

Leaving Siena by the Porta Romana, the road descends to

4 m. **Malamerenda**, where 18 members or associates of the Tolemei family were slain at luncheon (*merenda*) in 1331 by adherents of the Salimbeni. Beyond (6 m.) *Isola* the Tressa torrent is crossed near its junction with the Arbia, whose rt. bank is followed to

10 m. **Monteroni**. The region traversed is bleak and dismal. The stream is crossed at

14 m. **Ponte d'Arbia**, whence a path across the dreary hills leads in 2 hrs. to *Monte Oliveto* (Rte. 8). At

18 m. **Buonconvento**, we cross the Ombrone (carriage-road of 7 m. to *the Monastery*), and reach the rly. at

25 m. **Torrenieri Stat. (Rte. 8).** [6 m. S.W. stands **MONTALCINO** (omnibus, 2 frs.), a loftily situated town (3000), well worth a visit. Descending from the main street between the two Inns, the Via Moglio leads in 5 min. to the ch. of **S. Francesco**, where is a *fine work in Robbia-ware, the Virgin and Child with SS. John Baptist and Peter, badly placed over the door. In a niche to the rt. of the high altar, a statuette of S. Sebastian. The altar of the adjoining *Misericordia* ch. has some good local alabasters, which abound in all the churches here. Returning past the ch. of S. Pietro, and ascending to the main street, we reach the piazzetta, where is the **Biblioteca**, containing a fine illuminated Bible, and 12,000 volumes of books, and the **Pinacoteca**, a mere lumber room of paintings, gathered from suppressed convents (open daily at 10, but closed in Oct.; keys at No. 1A in the street, a few yards from the tower). The best pictures are: *Bartolo di Fredi*, Coronation of the Virgin (1388, Replica at Pisa), and Deposition (1382); *Fungai*, small Nativity on wood; a small Virgin and Child with 2 Saints, nearly ruined, and another, round; and a small Virgin and Child with an Angel.

Hence an avenue ascends to **S. M. del Soccorso.** At the end of the rt. aisle is the Madonna della Cintola, or Virgin letting down her girdle to S. Thomas, to convince him of her Assumption; on the rt., S. Roch; a good painting, wrongly attributed to *Vincenzo da S. Gimignano*. Following the planted road, with fine view on the rt., and entering the town by a gateway, the Via Ricasoli leads to **S. Agostino**, which has a round doorway and *remarkably good wheel, both in white alabaster and black volcanic stone. The Via Spagni now ascends to the *Duomo* (1820), perhaps the only one in Italy which is absolutely devoid of interest, from whence a road descends in a few minutes, bearing rt., to the Town hall.

A good road leads to (7 m.) **S. An-**

timo, turning rt. ¾ m. below the gateway. 1½ m. before reaching Castelnuovo, visible on an eminence, a path to the rt. is a short cut to the Monastery. The ch. is a fine ***basilica** with aisles, the lofty nave ending in a round apse, below which projects the round apse of the Choir, having 3 apsidal chapels. The W. doorway and many of the capitals within are beautifully sculptured in white alabaster from Castelnuovo. The main building is of travertine. Both the architectural details and the handsome material make the ch. extremely interesting, but it remains in a shamefully neglected state, with exquisite carvings and valuable fragments scattered about the adjacent farmyard. Only two columns of the cloister are left, and the monastery itself is an utter ruin. Frescoes of S. Christopher, and a Pietà, are still preserved; the former on a pier of the nave, the latter in a little cell beneath the beautiful choir. The ch. has a good square solid tower.

The pedestrian visiting S. Quirico from Montalcino should avoid the short cut, which leads over very rough ground, and fords two bridgeless rivers.]

The high road ascends from Torrenieri over bare hills to

29 m. **S. QUIRICO** (2500), a decayed mediæval town, with a large mansion of the Chigi family, and two interesting churches. The W. doorway of the **Collegiata** is finely sculptured, with snake-coupled shafts standing on monsters, and a small wheel. The S. transept is of early Lombard date, and has a Madonna with 4 Saints of the Sienese school. The S. doorway, partly Renaissance and partly old, rests on lions. In the choir are 7 good intarsia panels. Close by is the Oratory of the **Misericordia**, which contains a beautiful but badly-placed *Virgin and Child with SS. Sebastian and Leonard, by *Sodoma*. At the other end of a long street is the ch. of **S. Maria**, *with a fine* round doorway.

[5 m. E. lies **PIENZA** (2000), the *birthplace (1405) of* Pius II. (Æneas Sylvius), and of his nephew Pius III., who built the immense ***Piccolomini palace**, containing some interesting relics of the Pope. In the same piazza are the Duomo, Bishop's palace, Town-hall, and a Fountain, all built by the same prince about the same period (1460). The **Cathedral** has a beautiful Virgin and Child with SS. Catharine, an Evangelist, Bartholomew, and Lucia, in the rt. transept, by *Matteo da Siena*, with lunette and predella, all on a gold ground. In the small choir are plain intarsia stalls. A chapel on the l. has an Assumption by *Vecchietta*, with SS. Agata, Calisto, Pius I., and Catharine of Siena. In the l. transept, *Sano di Pietro*, Virgin and Child, with SS. Mary Magdalen, Philip, James, and Anna. The crypt and sacristy have also some good pictures. In the adjoining cloister-court is the **Museo di Arredi Sacri**, a most *interesting collection of vestments, mitres, reliquaries, and ch. furniture, some of which may be enquired for at the Treasury of the Duomo, as their ultimate destination is uncertain. The original name of the town was *Corsignano*, but it took its present name from Pius II.]

The Orcia is crossed at

31 m. **La Poderina**. 3 m. beyond it is the *Osteria della Scala*. Numerous torrents flow down from the flanks of Mont Amiata into the Orcia between this and

37 m. **Ricorsi**. [A mile on the rt. are the **Baths of San Filippo**, the calcareous deposit from the waters of which is turned to a profitable account in the manufacture of casts. The water, when allowed to fall upon the moulds of medals or gems, leaves a precipitate which hardens into the most beautiful impressions; and when sulphur moulds are used, very fine facsimiles are produced.] A wild and dreary road at first ascends by the side of the Formone torrent, and afterwards winds up the barren mountain of Radicofani. Nothing can excee the desolation of the scene; hr

masses of rock encumber the mountain's sides, and vegetation seems to have entirely ceased. The highest point of the road is reached about half way to

43 m. **Radicofani**, lying above the road, and surrounded with strong walls. The mountain (2470 ft.) on which the town is placed commands all the surrounding country. It is composed of tertiary marine (*Pleiocene*) marls, in which are embedded huge blocks of limestone, covered with an enormous erupted mass of volcanic matter, which forms very regular basaltic columns. On the summit of the peak is the ruined castle of Ghino di Tacco, the robber-knight, whose seizure of the abbot of Cluny when on his way to take the mineral waters of Tuscany is so well told by Boccaccio.

W of Radicofani, on a low hill near the river Orcia, are the **Baths of San Vignone**, whose thermal waters deposit travertine in such large quantities that in one direction the mass is half-a-mile in length. It yields an excellent building stone. [A good mountain road of 12 m. leads from Radicofani to *Sarteano*, which lies N.E. behind the conspicuous peak of **Cetona**, and is only 4 m. S.W. of *Chiusi*.]

47 m. **Novella.** 6 m. N.E. is **San Casciano de' Bagni**, of some celebrity as a watering-place.

The road now descends to the valley of the Paglia, and follows its left bank to

51 m. **Torricella**, just beyond which it crosses the Elvella stream by the *Ponte Centino*. The Paglia receives so many torrents during its course that it is apt to become dangerously flooded after heavy rains. The river is crossed by the Ponte Gregoriano, and a steep ascent leads to

57 m. **Acquapendente**, the approach to which offers the most cheering contrast with the wild ravines and dreary hills of the Tuscan frontier. The ! *winds up the* hill amidst fine oaks and terraces covered with vegetation. The town (2957) is picturesquely situated on the summit of a precipitous mass of rock, over which several petty cascades, from which it derives its name, trickle into the ravine below. This hill is composed chiefly of the subapennine marls, capped with volcanic tufa and lava. During the ascent, on the right hand some short basaltic columns are seen. Acquapendente is a dull and dirty town, possessing no interest except that derived from its position. Innocent X., in 1647, removed to it the episcopal see from Castro, which was razed as a punishment upon the inhabitants for the murder of their bishop. The cathedral bells of Castro were presented to the Ch. of S. Eustachio in Rome. *Fabricius ab Acquapendente*, the discoverer of the valves of the veins, was born here in 1537. He was the successor of Fallopius at Padua, where he filled the anatomical chair for nearly half a century, and where Harvey studied under him. Fabricius died in 1619, the year in which his pupil began to teach in London the doctrine of the circulation of the blood.

The aspect of the country gradually improves after leaving this town; many of the tufa hills have grottoes excavated in them, which serve as habitations for the shepherds. A gradual ascent leads to

63 m. **San Lorenzo Nuovo**, a village built by Pius VI. as a refuge for the inhabitants of the old town, situated lower down and nearer the margin of the lake, which was desolated by malaria. From this point the traveller enjoys the first view of the Lake of Bolsena. On the descent the ruined town of **San Lorenzo Vecchio**, surmounted by an old tower covered with ivy, forms a striking feature in the landscape. It occupies an Etruscan site, and numerous sepulchres are still traceable in the cliffs beneath its walls. The descent to the shores of the lake, through woods of oaks, is very beautiful. As Bolsena is approached, its

old castle comes finely into view. Some Etruscan sepulchres have been discovered half-way between San Lorenzo and Bolsena, and about a mile on the l. of the road, numerous elaborate gold ornaments, with bronze vases, and Etruscan inscriptions, part of which are in the Vatican Museum. The jewellery is in possession of Count Ravizzi, at Orvieto.

69 m. **BOLSENA** (2500), situated near the margin of the lake, on the site of the Roman city which supplanted the Etruscan city of Volsinium, after the latter had been conquered and razed. Volsinium was one of the most ancient and powerful cities of the Etruscan league, and so opulent when it was conquered by the Romans (B.C. 280), that it is stated by Pliny to have contained no less than 2000 statues. An account of its various contests with Rome will be found in Livy, who notices the worship of Norcia, and states that the years were marked by fixing nails in her temple. At a later period Volsinium was the birthplace of Sejanus, the favourite of Tiberius. The Etruscan city is supposed to have been situated on the table-land on the summit of the hill called "Il Piazzano," above the amphitheatre, but no vestige of wall or building is now to be seen, though an Etruscan tomb was discovered in 1879, the contents of which have been sent to Rome. The remains of the Roman city are more numerous. At the entrance of the town is a confused heap of architectural fragments. Among them are broken columns, Corinthian capitals, several altars and inscriptions. Nearer the gate are numerous granite columns, the remains of an ancient temple, supposed to be that of the Etruscan goddess Norcia. Among the ruins is a Roman bas-relief of the sacrifice of the Arvales. Besides these antiquities, numerous sepulchres and tumuli exist in the neighbourhood, together with some remains of a Roman amphitheatre, approached by a Roman road with a pavement in basalt. Large quantities of Etruscan vases, statues, and other *relics have* been found here, including the statue called the Arringatore, now in the gallery at Florence.

The Church of **Sta. Cristina** has a façade ornamented with reliefs collected from an ancient temple in 1512 by Cardinal de' Medici, and a marble sarcophagus, with a relief of the triumph of Bacchus. Over the doorway is a Virgin and Child with S. Cristina and another Saint; and within the ch. is a similar work representing the Miracle (see below): both of the *Robbia* school.

Bolsena is the scene of the alleged *miracle* to which the genius of Raphael has added celebrity. A Bohemian priest, in 1263, doubting the doctrine of the real presence, was convinced by blood flowing from the sacramental wafer during his celebration of the mass, in the ch. of S. Cristina. In commemoration of this event, Urban IV., then residing at Orvieto, instituted the festival of the Corpus Domini. The spot, in a dark and dirty vault, forming a kind of chapel, where the blood is said to have fallen, is covered with an iron grating. According to the traditions of Northern Europe, however, the Feast of Corpus Domini originated in a vision of S. Justina, a nun of Liège, who repeatedly saw the sun, while at her devotions, with a dark spot on its disk. It was afterwards revealed to her that the spot represented the one blemish on the calendar of the Church—the non-observance of the feast in question. She thereupon implored the Pope to institute it; and, the Bolsena miracle occurring shortly afterwards, he accepted the two-fold sign.

The Upper Town commands a striking and extensive view, of which the most beautiful feature is the

Lake of Bolsena, a noble expanse of water, with a circumference of 28 English miles. Its circular form, in the centre of a volcanic district, points to the origin of a vast extinct crater. The treacherous beauty of the lake conceals *malaria* in its most fatal forms; and its shores, although there are no traces of a marsh, are deserted,

excepting where a few sickly hamlets are scattered on their western slopes. The ground is cultivated in many parts down to the water's edge, but the labourers dare not sleep for a single night during the summer or autumn on the plains where they work by day; and a large tract of beautiful and productive country is reduced to a perfect solitude by this invisible calamity. Nothing can be more striking than the appearance of the lake, without a sail upon its waters, and with scarcely a human habitation within sight. The 2 small islands, the larger called *Bisentina*, and the smaller *Martana*, are picturesque objects from the hills. The latter is memorable as the place of the imprisonment and murder of Amalasontha, queen of the Goths, the only daughter of Theodoric and granddaughter of Clovis; she was strangled in her bath, A.D. 534, by order or with the connivance of her cousin Theodatus, whom she had raised to a share in the kingdom. Some steps in the rock are shown as the stair which led to her prison. The ch. on the island of Bisentina was built by the Farnese family, and decorated by the Caracci; it contains the relics of Sta. Cristina, the virgin saint of Bolsena, whose footsteps on the rocks at the bottom of the lake are shown as proofs of her miraculous preservation from the death by drowning to which she had been consigned by her pagan persecutors. The lake has always been celebrated for its fish; its eels are commemorated by Dante, who says that Pope Martin IV. killed himself by eating them to excess.

From the S. extremity of the lake runs the river Marta, by which it is drained; it flows by Toscanella, and falls into the sea below Corneto.

A good roads leads to (12 m. N.E.) **Orvieto**, the approach to which city, from this side, is singularly fine.

About a mile beyond Bolsena are basaltic columns on the steep slopes of the hill overlooking the lake. They are thickly clustered, and present 5 or 6 sided prisms, from 2 to 4 ft. in height. The ascent of the hill now leads us through a wood abounding in oaks, and with pretty views over the lake. After a long ascent we reach

77 m. **MONTEFIASCONE** (7500), an episcopal city, situated on the top of a hill crowned by a castle of the Middle Ages, and commanding an extensive view of the lake and its surrounding scenery. The *cathedral*, dedicated to St. Margaret, is unfinished; its octagonal cupola is one of the earliest works of *Sanmicheli*.

The **Ch. of San Flaviano**, near the gate, is a Gothic building in two stories, founded in 1030, and restored by Urban IV. in 1262, presenting a singular mixture of round and pointed arches. On the pavement of the lower ch. overlooked by the galleries of the upper, is the monument of Bishop Johann Fugger, of the family of Augsburg. The bishop is represented lying on his tomb, with a goblet on each side of his mitre, but the incisions on the slab are almost obliterated. The death of this prelate, which took place in the town, was caused by his drinking too freely of the wine to which he has given such extraordinary celebrity. The following is his epitaph, written by his valet; *Est, Est, Est. Propter nimium est, Joannes de Foucris, Dominus meus, mortuus est.* It appears that the bishop was in the habit of sending on his valet beforehand in order to find out the inns where the wines were good, in which case he wrote on the walls the word *est* (*it is*) good. At Montefiascone he is said to have been so pleased with its sweet wine, that he wrote the *est* three times, and the best wine grown in the district, almost all of which is sent to Rome, still bears the name of the treble *Est*.

From Montefiascone, a hilly road branches off N.W. to (18 m.) *Orvieto*. Beyond the 10th mile a by-road turns rt. to (3 m.) **Bagnorea**, in a remarkably picturesque and singular position on the ridge of a hill.

"Bagnorea was the Balneum Regis of the ancients, formerly celebrated for its hot-water springs, which have now ceased to flow in consequence of

the earthquakes to which the town and its neighbourhood have been subjected. In 1695 a great part of the town was destroyed by one. It was conquered by the Longobards in 606, and afterwards restored to the papacy, first by Charlemagne and then by Otho II., in the 10th cent. It was once under the government of cardinal legates, together with the provinces of Viterbo, One of these legates was Cardinal Pole, cousin to Henry VIII. of England. The town consists of one long street that runs to the edge of an enormous volcanic basin, about a couple of miles in diameter, from the centre of which rises a lofty cone, composed of striated volcanic matter, upon which stands an almost deserted grey mediæval town called *Civita Bagnorea*, overtopped by a tall square-built campanile. The picturesqueness of the latter, both externally and in the rambling windings of its narrow lanes, is wonderful. Many architectural fragments of antique Roman workmanship lie scattered about or are built into the walls, and several ancient columns are set up in front of the cathedral. The approach to this little town is still more marvellous. It is only accessible by narrow ridges or walls with abrupt sides left in the gradual falling away of the volcanic matter of which the stratum of this district is composed."—*Pilgrimage of the Tiber.*

This little town was the birthplace (1221) of John of Fidenza, called St. Bonaventura, or the Seraphic Doctor, spoken of by Dante in the "Paradiso." He is also represented by Raphael as taking part in the celebrated Disputà at the Vatican. He was the author of many mystical theological works, and died in 1274.

Orvieto is 11 m. from Bagnorea, by a hilly but pleasant road. The first view of the city from this side is very striking. Placed on the summit of a ridge, 720 ft. above the Paglia and 1250 above the sea, surrounded on all sides by vertical escarpments, it presents the appearance of a bastioned fortification, in the midst of which rises its magnificent cathedral. The position of the city derives much of its peculiar beauty from the escarped rock of volcanic tufa on which it stands; the base washed by the Paglia, which, rising on the eastern declivities of Mont' Amiata, joins the Tiber, 4 m. lower down, near Torre di Monte.

The whole region between the Lake of Bolsena and the valley of the Paglia is volcanic, chiefly of coarse pumice tufa, with occasional lava eruptions. The town of Orvieto itself is on one of the last eminences towards the E. of the great igneous mass which constitutes the volcanic group of Bolsena and Monte Cimino. Very good sections of the superposition of the latter on the tertiary marine formation are seen all round the city. The elongated plateau of Orvieto is, as it were, an island of volcanic breccia, similar in age and composition to that of the Ciminian range, and of the Tarpeian rock at Rome. Under it, on every side, lie the Pliocene sub-Apennine marls, extending across the Paglia as far as the foot of the central chain of the Umbrian Apennines; the volcanic tufa of Orvieto being the most eastern point to which the volcanic rocks of Central Italy extend on this parallel of latitude; the valleys of the Paglia and Tiber cutting off the volcanic rocks in this direction—all beyond, to the shores of the Adriatic, being of stratified marine deposits. The thickness of the volcanic mass at Orvieto is about 150 feet.

From Montefiascone to Viterbo the road, after a steep descent, crosses a dreary and unenclosed country destitute of interest—the great Etruscan Plain, between the volcanic groups of Monte Cimino and of the Lake of Bolsena. To the l., are the ruins of

84 m. **Ferento**, the Etruscan Ferentinum, mentioned by Horace, in whose time it was a Roman colony; it was the birthplace of the Emperor Otho, and was erected into an episcopal see, but was destroyed by the citizens of Viterbo, in the 12th cent., on account of the alleged heresy of its inhabitants

in representing our Saviour on the cross with the eyes open, instead of shut. The ruins of the *theatre are remarkable for their massive substructions of Etruscan masonry, the 7 entrances, and the *scena*, which is supposed to be the most perfect in Italy.

About 3 m. from Ferento is the village of *Vitorchiano*, which enjoys the singular privilege of furnishing the senator and municipality of Rome with servants—a privilege derived from its fidelity to Rome in the Middle Ages, as recorded on an inscription in the palace of the Conservatori at the Capitol, and from which they are generally designated the *Fedeli del Campidoglio*.

About 7 m. beyond Ferento is *Bomarzo*, an Etruscan site overlooking the ravine of the Vezza, celebrated for its tombs, and to which we are indebted for the interesting sarcophagus with knotted serpents on its temple roof, now in the British Museum; and for the bronze shield with a lance-thrust in it, and its braces of leather still perfect, which forms one of the remarkable objects in the Museo Gregoriano at the Vatican. About midway between Montefiascone and Viterbo, near the Osteria della Fontanile, a few yards from the road on the rt. hand, is a considerable portion of the *Via Cassia*, which connected Florence and Rome, passing through Chiusi, Bolsena, Bagni di Serpa, Vetralla, and Sutri. Beyond this fragment of the ancient road, and at about 2 m. from Viterbo, a small column of vapour at some distance on the rt. marks the position of the warm sulphurous spring called the *Bulicame*, celebrated by Dante. The Bulicame is one of those many springs, containing a large quantity of calcareous matter in solution, which issue from beneath the volcanic strata of the neighbourhood of Rome, and which deposit travertine. At a short distance are the thermal springs of the same name, over which a kind of bath establishment has been erected.

88 m. **Viterbo** (Rte. 33).

ROUTE 21.

FLORENCE TO ROME, BY AREZZO, CORTINA, AND ORVIETO. 197 m. RAIL.

3 trains daily, in 7 to 12½ hrs.

The rly., on leaving the central stat. of **Florence**, makes a wide sweep round the N.E. side of the city to the *Porta alla Croce* Stat., and thence turns S.E. up the valley of the Arno, the valley gradually narrowing to

7 m. **Compiobbi** Stat. Pleasant walk to (2 hrs.) *Incontro*, or (2 hrs.) *Monte Loro*, crowned with a ruin. Both spots command splendid views.

12 m. **Pontassieve** Stat. Here the river Sieve, descending from its long valley in the Apennines, empties itself into the Arno. Carriage road to *Vallombrosa* (Rte. 7). The valley of the Arno contracts as the line ascends, and the river is crossed to its l. bank.

18 m. **Rignano** Stat., where the scenery becomes very pleasing. A tunnel leads to

23 m. **Incisa** Stat., where the family of Petrarch lived. The bed of the river here cuts through the calcareous strata, from which the place derives its name. Above the town rises a castle.

26 m. **Figline** Stat. Large quantities of fossil bones have at various times been discovered in the valleys N. of Figline, near Levane and Montevarchi, and in the plain of Arezzo. They include those of the elephant, mastodon, hippopotamus, rhinoceros, hyæna, bear, and deer, all of extinct species. The upper Val d'Arno is

remarkable for its interesting strata, abounding in fresh-water testacea, which may be studied to advantage at Monte Carlo, about 1 m. S.E. of San Giovanni.

30 m. **S. Giovanni** Stat., the birthplace of *Masaccio* (1401), and of Giovanni Mannozzi, better known as *Giovanni da S. Giovanni*, the fresco painter (1590). On the steps of the principal ch. are some unimportant works by the latter:—the Beheading of St. John, Annunciation, and Sposalizio.

In the adjoining *Church* on the town walls are paintings of the Virgin and Child, with saints, by an artist of the early school of Siena, and some other *quattrocentisti* pictures; that of the Virgin and Child, in the chapel on the rt. of the high altar, is a fine work by *Masaccio*.

The large village of *Terranuova* is seen on the opposite bank of the Arno.

34 m. **Montevarchi** Stat. (10,000), the chief market town of the Val d'Arno di Sopre. It is the seat of the Accademia di' Val d'Arnese, the **museum** of which, rich in fossil remains of this district, is worth a visit. Outside the principal ch. are some reliefs in Robbia ware.

Here the line commences to ascend over a bare and sandy tract for several miles, composed of Lacustrine clays and sand-hills, resting on the Eocene limestone beds, which continue to the plain of Arezzo. 3 tunnels are passed, and numerous ravines traversed, here called *Borri*, by means of costly viaducts and bridges.

38 m. **Bucine** Stat. is on a hill to the rt. Large masses of lignite, used in firing and on the railway, are found in this part of the Val d'Arno in the fresh-water bed of marl and gravel.

The *Ambra* is now crossed, and after 4 short tunnels the rly. descends to

42 m. **Laterina** Stat. just below the summit-level. The village is on the opposite side of the Arno.

From this point the rly. descends gradually to the plain, passing *Pratantico*, near which, on the rt., is the Chiusa de' Monaci, a series of locks and sluices for regulating the drainage of the fertile Val di Chiana, the ancient Palus Clusina.

After crossing the Chiana, the rly. reaches

54 m. **AREZZO** Junct. Stat.

This ancient city (11,000), the representative of one of the most powerful cities of the Etruscan League, is beautifully situated on the declivity of a range of hills overlooking the fertile plain. It is a clean, well-paved town, full of ecclesiastical monuments of the Middle Ages, and rich in historical associations.

The walls of Arezzo are not older than the Middle Ages; and probably the present town does not occupy the site of the Etruscan city, but that of the Roman colony founded after the site on the hill above had been abandoned. On the hill called Poggio di San Cornelio, 3 m. S.E. of the town, several fragments of Etruscan masonry are supposed to mark the site of the Etruscan *Arretium*, celebrated in Roman times for its small vases of red clay, which Pliny says were equal to those of Samos and Saguntum. The Etruscan city twice contended against the Romans, but without success, and in later times became the head-quarters of Flaminius prior to his disastrous defeat at Trasimene. In the Middle Ages, during the contests of the Guelphs and Ghibellines, Arezzo contended against Florence, but at length fell under her power. During the revolutionary excitement of 1799 the inhabitants rose against the French authorities, and committed great atrocities. They afterwards had the rashness to oppose the army of General Mounier at Pratantico, which the French general resented by sacking a large portion of the town and destroying its defences.

The principal objects may be visited in a few hours in the following topographical order:—*S. Francesco, Piazza Vasari, Loggia, Ch. of La Pieve, Fortress*, Cathedral, Promenade, Palazzo

Comunale, Pinacoteca; S. Domenico, Museum, SS. Annunziata, Badia; Library, S. M. delle Grazie.

The piazzetta near the stat. is adorned with a statue of Guido Monaco (1050) inventor of the modern system of musical notation, erected in 1882.

Sta. Maria della Pieve is said to have been founded before A.D. 700, on the site of a temple of Bacchus. The front and tower were added in 1216. The ch. has been restored in the original style. The façade has 3 open colonnades, containing 58 columns, some of which are round, some angular, and some twisted. The middle column of the 3rd story is a Caryatid. The doorway is round-headed, resting on 6 columns with Corinthian capitals, and various reliefs and statues. Over the 3 portals are some archaic reliefs of the Madonna, with several sacred subjects. The Bell Tower has 5 stories of columns with fantastic capitals. In the interior the arches are either semicircular or obtusely pointed.

1. Duomo.
2. Public Promenade.
3. Fortress.
4. Pieve.
5. Piazza Vasari.
6. Locanda Vittoria.
7. L. Inghilterra.
8. S. Francesco.
9. Palazzo Comunale.
10. S. M. in Grado.
11. Museo.
12. Annunziata.
13. Badia.
14. S. Domenico.
15. Trinità.
16. Locanda Stella.
17. S. Bernardo.
18. S. Agostino.
19. Chapel.

There is a curious relief of the Adoration of the 3 Kings, with their names over their heads, and 2 figures in fresco on pillars by *Giotto*. Behind the altar is a fine *Virgin and Child, with 4 Saints, by *Pietro Lorenzetti* (1320).

The Ch. of **S. Francesco** contains *behind the high altar* *frescoes by *Pietro della Francesca*, of the History *of the Cross*, from the planting of the *seed on Adam's grave*, the destruction of the tree by Solomon, its discovery by the Queen of Sheba, and the remainder of the story down to the Vision and Victory of Constantine, which are supposed to have given Raphael the idea of his great battle in the *Stanze* of the Vatican. They were much damaged during the last century by an earthquake, and more recently by enlarging one of the windows of the choir (best light towards evening.) They "show in the party

that are preserved such energy of character, such movement, and such luminous colour, that one completely forgets the want of a higher conception of the facts."—*Cic.* There is a very fine Annunciation by *Spinello Aretino* at the last altar rt.; and a curious *tavola* of the Virgin and Child, attributed to *Margheritone.* The beautiful circular window of *painted glass is by *Guillaume de Marseilles.* An ancient chapel, under the belfry, is covered with frescoes by *Spinello.* Several large cartoons by *Benvenuti* are placed here. In the *Piazza* behind the church is the fine **Loggia** constructed by *Vasari* in 1573. Adjacent is the Oratory of the Confraternita della Misericordia (now containing the law courts), with a richly ornamented front (1375–1434). Above *La Pieve*, on the l., is the **Palazzo Pubblico** (1322), covered with heraldic shields, and now used as a prison.

Scarcely a street in Arezzo is without its dwellings marked by marble tablets, inscribed with the names of celebrities who lived or died therein.

Petrarch was born on Monday, July 20, 1304, at No. 22 in the Via dell' Orto, close to the cathedral. A long inscription, put up in 1810, records the fact; the room shown as the scene of his birth has retained no trace of antiquity.

The ***Duomo**, an imposing specimen of Italian Gothic, was commenced in 1177, from a design of Lapo. The façade is unfinished, and the exterior of the building has suffered much from the crumbling nature of some of the stone employed. The tribune and high altar were added about 1290. The gloomy but grand interior consists of an immense nave, separated from its narrow aisles by 6 huge grouped columns, dividing as many chapels, the tribune being of the same width; there are no transepts, the arches are pointed, and the roof of the nave and arches are finely groined, the whole painted with scriptural subjects *of a subsequent date to* that of the *building. There is no* triforium. The *wall above the arches of* the nave is pierced with as many circular windows, those on the S. filled with good painted glass, executed early in the 16th cent. by a French Dominican, *Guillaume de Marseilles.* There is also a finely painted rose window in the W. front. The tall lancet window in the S. wall near the W. end, representing the calling of St. Matthew, is especially beautiful. The *high altar by *Giovanni di Francesco* of Arezzo and *Betto di Francesco* of Florence (1369–75), covered with reliefs of events in the life of St. Donatus, patron of the city, and with numerous small statues, is one of the five great monumental shrines of Italy.† In the middle compartment are the Virgin and Child; on one side is St. Donatus, and on the other St. Gregory, whose bust is a portrait of Pope Honorius IV. St. Donatus on his funeral couch, and the relief of his death, on the back, are very fine. The Magdalen, a fine figure in fresco, near the door of the sacristy, and in good preservation, was painted by *Pietro della Francesca.*

The *Tomb of Guido Tarlati, of Pietramala, the warrior bishop of Arezzo, and chief of the Ghibellines, excommunicated by the pope, was executed in 1330, by *Agostino* and *Agnolo da Siena*, from the designs, according to Vasari, of Giotto. The history of the ambitious prelate is represented in 16 compartments, in which the figures, although short, are worked out with singular delicacy and precision.—1. Guido takes possession of his bishopric. 2. His election as their general-in-chief by the people of Arezzo in 1321. 3. Plunder of the city, which is represented under the form of an old man. 4. Guido installed Lord of Arezzo. 5. His restoration of the walls. 6. His capture of the fortress of Lucignano; 7. Capture of Chiusi; 8. of Fronzole; 9. of Focognano; 10. of Rondina; 11. of Bucine; 12. of Caprese. 13. The destruction of

† The others are the tabernacle in the ch. of Or S. Michele, Florence (1359); and the tombs of S. Domenico at Bologna (1267), Peter Martyr at S. Eustorgio, Milan (1339), and S. Agostino, in the Cathedral at Pavia (1362).

Laterina; 14. of Monte Sansovino. 15. The coronation of the Emperor Louis of Bavaria, in S. Ambrogio, at Milan. 16. The death of the Bishop in 1227.

The tomb of Pope Gregory X., in the rt. aisle near the entrance to the ch., executed in 1307, is in the style of Niccolò Pisano. The Pontiff, who died suddenly at Arezzo, lies under a trefoil arch, with a medallion of the Saviour. The N. pulpit has 9 ancient columns of granite; that on the S. has 6 of cipollino, verde antico, and other marbles. The large modern chapel, opening out of the l. aisle, contains 5 very fine works by *Luca della Robbia.* Among other tombs of eminent natives is that of Redi (d. 1698), the natural philosopher, poet, and physician.

The archives of the cathedral contain about 2000 documents, among which is an almost complete series of Imperial diplomas, grants from Charlemagne to Frederick II., in favour of the ch. of Arezzo, etc.

In the **Sacristy** is a curious fresco by *Bartolommeo della Gatta,* of St. Jerome in the desert, removed from the Baptistery; and some oil sketches by *Luca Signorelli;* that of the Presentation of the Virgin is very beautiful. A handsome modern octagonal *campanile* has been erected at the N. extremity of the cathedral.

The marble **statue** of Ferdinand de' Medici, in front of the church, is by *Giov. Bologna* (1595).

The **Palazzo Comunale,** close to the Cathedral (1332), originally Gothic, is covered with a curious series of armorial bearings of the successive Podestà, amounting to many hundreds, and including some historical names.

Passing it on the l., and turning afterwards rt., No. 12 in the Via Sassoverde contains the small **Pinacoteca** (open from 10 to 3, 50 c.) It includes a Madonna spreading her mantle over the people of Arezzo, by *Lorenzo di Bicci,* and a similar subject *by Porri Spinello;* Madonna della *Misericordia, by Pecori;* *Madonna with SS. Stephen, Jerome, Nicolas, David, and two prophets—the Child, held by St. Donatus, replacing a piece of glass in a broken chalice, by *Luca Signorelli;* 2 pictures of San Rocco, with Christ and the Virgin. *Margheritone,* large Virgin and Child; *Vasari,* Virgin and Child with 4 Saints; and several drawings.

San Domenico has frescoes of the Crucifixion and other subjects, much painted over, with good figures of St. Peter and St. Paul. The fine Gothic tabernacle is by *Giov. di Francesco.* Above the door is a fresco of the Madonna by *Angelo di Lorentino.* No. 27 in the Borgo di S. Vito, on the way to the Museum, is the **House of Vasari.**

At No. 5, Via S. Lorentino, is the

***Museum,** containing ancient vases, bronzes, and cinerary urns, and a fine collection of majolica, very well arranged. The vases are chiefly of the red ware of the city, there are also examples of the pottery of other Etruscan towns. The large Etruscan *vase with red figures, found near Arezzo in the middle of the last century, represents the Combat of the Amazons, Hercules slaying a warrior, and a dance of Bacchanals. There are also coins, bronze statuettes, works in ivory, seals, weapons, and various curiosities, both ancient and mediæval, besides a Natural History Collection of objects found in the Val di Chiana. Among the latter is a fossil tusk, which the citizens still regard as a relic of the elephants of Hannibal. The **library** contains upwards of 10,000 volumes. Over the entrance is a fresco, by *Spinello,* of Christ, the Virgin, and St. John.

The Ch. of the **Annunziata,** built by *Antonio da Sangallo,* is a fine building of the Renaissance type. Outside, over one of the small doors, closed by a grating, which will be opened on application, is a fine fresco of the Annunziation, by *Spinello Aretino,* mentioned by Vasari; the head of the Madonna is of singular beauty. There

is some good 15th cent. painted glass here.

The Ch. of the **Badia di Sta. Fiora** is remarkable for the architectural painting on its flat ceiling by the famous master of perspective *Padre Pozzi*. In the refectory, now the Library of the local Academy, is the immense painting of the Banquet of Ahasuerus by *Vasari*, who has introduced his own portrait under the figure of an old man with a long beard.

The Ch. of **San Bernardo.**—In the sacristy is a fresco by *Spinello*, of the Virgin and Child, with SS. Benedict and Bernard.

S. Agostino has a good Presentation in the Temple, of the school of Perugino.

Above it, to the N.E., is a small ch. in the Via della Derelitte, with the *Madonna della Rosa, also by *Spinello Aretino*.

The **Ch. of SS. Trinità.**—A fresco of the Trinity by *Spinello Aretino* remains in good preservation on the outside wall. Behind the great altar of the church is a finely carved wooden Crucifix.

S. Maria in Grado has at the first altar on the l. one of the many fine productions of La Robbia ware in Arezzo.

S. Bartolommeo has a remarkable fresco by *Jacopo da Casentino*, master of Spinello.

Little now remains of the Roman ruins of Arezzo; the massive walls in the gardens of the Passionist convent, near the Porta S. Spirito, are supposed to belong to an amphitheatre, and those between the Fortress and the Porta Colcitrone to Thermæ. Outside the town, ½ m. beyond the Porta S. Spirito, is the Ch. of **S. Maria delle Grazie,** approached by an elegant Renaissance portico, and having a beautiful *marble altar by *Andrea della Robbia*.

The **Passeggio del Prato** is a handsome Promenade, extending from the Cathedral to the Fortress, with a statue of the Grand Duke Ferdinand III.

Arezzo was the birthplace of Mecænas, Petrarch, Vasari, *Leonardi Aretino*, the Florentine historian—*Pieto Aretino*, the satirist—*Frà Guittone* (or Guido Monaco)—*Guittone*, the poet, mentioned by Dante in the Purgatorio—*Margaritone*, the painter, sculptor, and architect of the 13th century. In modern times Count *Fossombroni*, prime minister of Tuscany, and *Benvenuti*, the painter.

Rly. N. to Poppi, for Camaldoli (Rte. 7); N.E. to Borgo San Sepolcro (Rte. 24).

13 m. S.W. lies **Monte Sansavino,** birthplace of Andrea Sansovino the sculptor (1460–1529). The ch. of *S. Chiara* has a group of S. Lorenzo between SS. Sebastian and Roch, in terra-cotta, with other fine works by the master, and an *Adoration of the Shepherds, by *Andrea della Robbia*. The handsome Loggia, opposite the Town hall, is by *Antonio da Sangallo*. The traveller may proceed hence in a carriage or on foot to (9 m. S.E.) *Fojano*, rejoining the rly. at (6 m. S.W.) *Sinalunga* (Rte. 11).

FOJANO occupies the site of the station of *ad Græcos* on the Via Cassia, which runs along the W. side of the Val di Chiana. The hill (1100 ft.) commands a fine view of the valley beneath and of the distant mountains of Cortona and the lake of Trasimene.

The **Collegiata** has a good altar-piece by *Andrea della Robbia*, the Virgin giving her girdle to St. Thomas, with portraits of the donors (dated April 1502), and statues of the Magdalene and Martha. In **San Domenico** is a good altar-piece of the Ascension, by the same Andrea; and in the Ch. of *San Francesco* outside the town, a group of the Virgin, Martha, and St. John, with figures of SS. Francesco and Chiara.

From Fojano a road leads due S.,

and descending rapidly, crosses the Esse torrent about 3 m. distant to ascend to *Bettolle*, a village on a height. Here the tourist interested in agriculture may visit one of the great farms or *fattorie* which belonged to the Order of Santo Stefano, owners of the greater part of the reclaimed land in the valley of the Chiana. To each Fattoria are attached several smaller farms (Poderi). The Villa of Conte Passerini contains a small but valuable collection of Etruscan antiquities.

The Tuscan portion of the valley of the Chiana, extending from the lake of Chiusi to the Chiusa de' Monaci, near which it empties itself into the Arno, remained a pestilential marsh until towards the middle of the last century, when a mode of drainage was adopted peculiar to Italian hydraulic engineering,—that of *Colmates*, which is effected by carrying the torrents charged with alluvial matter into the marshy portions, allowing them to deposit the mud thus brought down, by which the subjacent soil is raised, and such a fall for all stagnant waters procured as to permit of the ordinary methods of drainage. By this means the valley of the Chiana, once a prey to pestilent fevers, has been converted into one of the most fertile districts of Tuscany, rich in corn, vines, and mulberry plantations, peopled by a healthy peasantry, and studded with numerous villages. These operations, begun under the direction of the mathematicians *Torricelli* and *Viviani*, were completed under that of the late prime minister of Tuscany, Count *Fossombroni*.

The change in the course, and in an opposite direction, which the waters of the Clanis have taken within the historic period is very remarkable. In the first centuries of our era the whole of the waters of the Clanis, with a portion of those of the Upper Arno, ran into the Tiber, and a considerable part of the former did so even in the Middle Ages; but in consequence of the elevation of the soil of the valley by natural means and by the hydraulic *operations* above alluded to, the whole of the waters of the Chiana, as far as Chiusi, now empty themselves into the Arno. Tacitus says that this change in the course of the Clanis was contemplated by Tiberius, but the project was abandoned in consequence of the opposition of the Florentines, who represented that their lands would be flooded and destroyed if the course of the river was so diverted.†

Leaving Arezzo, the line proceeds at first through some deep cuttings in the Eocene sandstones and along the Val di Chiana, skirting the base of the hills which abound it on the E., and passing (3 m.) *l'Olmo*, a village so called from a gigantic elm, no longer standing.

62 m. **Frassinetto** Stat., at the base of *Monte Lignano*, one of the high peaks (2748 ft.) of the chain that extends from Arezzo to Cortona.

66 m. **Castiglione-Fiorentino** Stat picturesquely situated upon a hill on the l.

In the *Collegiata*, which has been restored and partly rebuilt, is an interesting altar-piece of the early Sienese school (*Segna*) of the Virgin and Child enthroned, surrounded by angels, with portraits of the donors of the picture in the predella; a Virgin and Child with SS. Peter, Paul, Julian, and Michael, by *Bartolommeo della Gatta*, in very bad condition: an altar-piece by one of the *della Robbia*; and in the chapel of the *Sacrament*, an early fresco by *Luca Signorelli*, the Deposition—an interesting work.

In the Ch. of *S. Francesco* is a painting by *Vasari* of the Virgin, St. Anne, St. Francis, and St. Silvester; and a Crucifix by *Margaritone*.

The *view* from the terrace, below the old town, is magnificent. It commands the broad valley of the Chiana in all its length, scattered over with

† For a more detailed description of the means adopted to drain the valley, see Count Fossombroni's "Memorie Fisico-Storiche sopra lo Val di Chiana."

villages, while in the foreground is one of the richest districts of Italy.

2 m. beyond Castiglione the rly. passes below the village of **Montecchio**, a stronghold erected in former days to defend the road; and afterwards winding round the hill of Cortona, reaches the village of Camuscia, close to which is

72 m. **CORTONA** Stat. (8500). A winding road leads in ¾ hr. to the town (omnibus 1 fr.). The traveller pressed for time should take a boy from the stat., and visit the Grotto of Pythagoras on his way to the Inn.

This was one of the most ancient of the 12 cities of the Etruscan League, and was founded, according to Dionysius of Halicarnassus, by the Umbri, from whom it was captured by the Pelasgi, who advanced into Central Italy from their first settlement at the mouth of the Po, and then seized and fortified Cortona.

The present town, on the declivity of a mountain spur, 2173 ft. above the sea, has steep dirty streets, and decaying houses; the modern gates seem to be the same as the ancient; and the wall, formed of enormous rectangular blocks of sandstone, laid together in horizontal courses without cement, is preserved for about 2 m., nearly two-thirds of its original extent. Here and there it is interrupted by Roman works or modern repairs, but its magnificent masonry is generally well preserved beneath the modern fortifications. Near the fortress, beyond the modern wall, is a fragment 120 feet in length, composed of blocks varying from 7 to 14 feet in length, and from 3 to 5 feet in height; 7 courses remain in one part, where the wall is 25 ft. high. Within the town is an Etruscan vault under the Palazzo Cecchetti, lined with regular uncemented masonry, about 13 feet square and 9 high, and apparently sepulchral. On the ascent to Sta. Margherita are some remains of Roman baths, miscalled the Temple of Bacchus. Below the town, about ½ m. from the Porta di S. Agostino, is an Etruscan tomb about 7 feet square, called the "Grotto of Pythagoras." It was entered by folding doors of stone, now removed, but the sockets are still visible. The walls are of enormous rectangular blocks, finished and put together with wonderful precision, and the roof is formed of 5 huge wedge-like stones, of great length, resting on semicircular walls, and suggesting the idea that the architect must have understood the principle of the arch.

The **Palazzo Pretorio** contains the museum and library of the *Accademia Etrusca*, founded in 1726, by the antiquary Venuti; its president bears the title of "Lucumo," the ancient name of the chiefs of Etruria. The **Library** (Biblioteca Ponbucci) has a beautiful MS. of Dante, and another entitled '*Le Notti Coritane*,' in 12 folio volumes, a collection of conversations on archæological subjects.

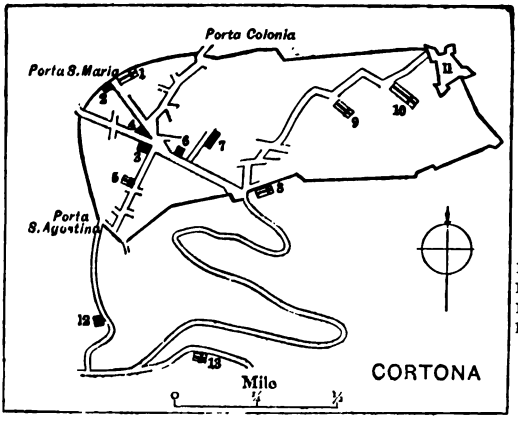
The **Museum** consists of a collection of antiquities, among which the most remarkable are a small bronze figure of Jupiter Tonans and a ***Bronze Lamp*, of which Micali says that no other Etruscan work in bronze, except the larger statues, can rival it in mastery of art. It was discovered in a ditch at La Fratta in 1840. It is a circular bowl, nearly 2 ft. in diameter, having 16 lamps round the rim, alternating with heads of Bacchus, and a Gorgon's face of inexpressible fierceness at the bottom. There is a fine *head of a Muse (Polymnia) painted in a kind of encaustic, and on slate, discovered near Valiano, and supposed to be Greek; if so, it is the only work of this kind in existence.

The **Cathedral**, said to be as old as the 10th cent., was modernized in the 18th by Galilei, the Florentine architect. It has several fine paintings, among which are a Deposition, by *Luca Signorelli*, who was born at Cortona in 1441, and a *Last Supper, by the same master (1512); it represents the Saviour distributing bread to the kneeling Apostles, and follows Justus van Gent's arrangement (at Urbino) instead of the conventional

mode of representation. The great Sarcophagus in the choir is called the tomb of the Consul Flaminius; but the good relief on it, representing the combat of the Centaurs and Lapithæ, is clearly referable to a later period of Roman art. Near this is a Pietà with predella, by *Luca Signorelli*. In the sacristy, a lunette on wood of the Virgin and Child, with SS. John Baptist and Jerome.

The **Baptistery** or ch. of **Gesù**, opposite, contains a Conception and a Nativity, by *Luca Signorelli*; also a very beautiful Annunciation, and 2 *gradini* admirably preserved, on which are events in the lives of the Virgin and of S. Domenico, all by *Frà Angelico*.

The Ch. of **San Niccolò** has a fresco by *Luca Signorelli* of the Virgin and Child with SS. Christopher, Sebastian, Barbara, Nicolas, Jerome, and 3 other saints; and a fine *altar-piece by the same master, well restored. On one side is the Virgin and Child, with SS. Peter and James the Less; on the other, a Pietà, with SS. Jerome, Francis, Dominic, Michael, 4 other Saints, and an Angel.



1. Duomo.
2. Baptistery.
3. Municipio.
4. Museo.
5. S. Agostino.
6. Locanda Nazionale.
7. S. Francesco.
8. S. Domenico.
9. S. Niccolò.
10. S. Margherita.
11. Fortress.
12. Grotta di Pitagora.
13. Madonna del Calcinaio.

The Ch. of **Santa Margherita** occupies the summit of the hill of Cortona, and commands a very fine view, embracing the lake of Trasimene, the town of Chiusi, and the mountains of Montepulciano, Cetona, and Amiata. The fine pointed architecture, of which little more than one window remains, was by *Niccolò* and *Giovanni da Pisa*, whose names are inscribed on the bell-tower. The tomb of Sta. Margherita, built up against the N. wall of the nave, by *Giovanni da Pisa*, is a remarkable work of the first years of the 14th cent.; its silver front was presented, together with the crown of gold, by *Pietro da Cortona*, when he was raised to the dignity of a noble by his native city. The church has been restored out of all antiquity.

The **Fortezza**, a few minutes higher up, is not easy of access, and scarcely worth entering; but the mound above it commands an uninterrupted and *magnificent view. N.E. is the rounded summit of the **Alto di S. Egidio**, on whose slopes, about 4 m. distant, is a Hermitage. The traveller is advised to strike S., outside the walls, from the Fortezza, and to re-enter the city by the long level road which serves as a **Promenade**, and affords delightful views. At the town end of it is

The Ch. of **S. Domenico**, erected in the early part of the 13th cent., which contains at the end of the rt. aisle a charming work by **Frà Angelico*, of the Virgin and Child with 2 Evangelists, S. John Baptist, the Magdalen, and 4 angels. To the l. is a fine Gothic altar painted in compartments, by *Lorenzo di Niccolò*, 1440. This is one of the few examples remaining of an altar-piece complete with all its appurtenances. Beside it is a fine picture by *Luca Signorelli* (1515) of the Virgin and Child, with SS. Dominic and Peter Martyr, angels, cherubs, and a portrait of Bishop Serpianus, the donor. In the sacristy, a Virgin and Child with SS. Michael, John Baptist, Margaret, and a bishop, by a good follower of *Frà Angelico*.

The Gothic **Ch. of S. Francesco**, of the 13th cent., has a good work of *Cigoli*, the Miracle of St. Anthony's Mule, which converted a heretic, and an Annunciation, by *P. da Cortona*.

S. Agostino contains one of the best works of *Pietro da Cortona*, the Virgin with SS. John the Baptist, James, Stephen, and Francis, at the end of the l. aisle; and on the rt. a painting by *Jacopo da Empoli* of the Virgin, St. John the Baptist, S. Antonio Abate, and a kneeling Saint.

The best survey of the ancient ***Etruscan walls** is gained from the Porta Colonia, N.E. of the Cathedral. Outside the town, in this direction, is a well-proportioned Renaissance church. On the return to the rly. stat. the traveller may visit the handsome church of the **Madonna del Calcinaio**, built by *Francesco di Giorgio* (1514).

The rly. continues along the plain to

76 m. **Teróntola** Junct. Stat. (poor Buffet), near the head of Lago Trasimeno, where the Perugia line branches off on the l. (Rte. 12). Here the line to Chiusi turns S. and passes on the l. the

Lago Trasimeno, which has scarcely changed its ancient name, and is a sheet of water about 30 m. in circumference, and in some parts as much as 8 m. across. It is surrounded by gentle eminences covered with oak and pine, and cultivated with olive-plantations down to its very margin. The hills around it gradually increase in elevation as they recede from the lake, and rise into mountains in the distance. It has 3 islands, the Maggiore and Minore, opposite Passignano, and the Polvese (inhabited) in its southern portion. On the *Isola Maggiore* is a deserted convent, from which the view over the lake and its shores is very fine.

"The site of the battle of Thrasimene is not to be mistaken. The traveller from the village under Cortona to Case del Piano, the next stage on the way to Rome, has for the first 2 or 3 m. around him, but more particularly to the rt., that flat land which Hannibal laid waste in order to induce the Consul Flaminius to move from Arezzo. On his l., and in front of him, is a ridge of hills bending down towards the lake of Thrasimene, called by Livy 'montes Cortonenses,' and now named the Gualandro. These hills he approaches at Ossaja, a village which the itineraries pretend to have been so denominated from the bones found there; but there have been no bones found there, and the battle was fought on the other side of the hill. From Ossaja the road begins to rise a little, but does not pass into the roots of the mountains until the 67th milestone from Florence. The ascent thence is not steep, but continues for 20 min. The lake is soon seen below on the rt., with Borghetto, a round tower, close upon the water; and the undulating hills partially covered with wood, amongst which the road winds, sink by degrees into the marshes near to this tower. Lower than the road, down to the rt., amidst these woody hillocks, Hannibal placed his horse, in the jaws of, or rather above, the pass, which was between the lake and the present road, and most probably close to Borghetto, just under the lowest of the 'tumuli.' On a summit to the l., above the road, is

an old circular ruin, which the peasants call 'the tower of Hannibal the Carthaginian.' Arrived at the highest point of the road, the traveller has a partial view of the fatal plain, which opens fully upon him as he descends the Gualandro. He soon finds himself in a vale enclosed to the l., and in front, and behind him, by the Gualandro hills, bending round in a segment larger than a semicircle, and running down at each end to the lake, which obliques to the rt. and forms the chord of this mountain arc. The position cannot be guessed at from the plains of Cortona, nor appears to be so completely enclosed unless to one who is fairly within the hills. It then, indeed, appears 'a place made as it were on purpose for a snare,' *locus insidiis natus.* Borghetto is then found to stand in a narrow marshy path close to the hill and to the lake, whilst there is no other outlet at the opposite turn of the mountains than through the little town of Passignano, which is pushed into the water by the foot of a high rocky acclivity. There is a woody eminence branching down from the mountains into the upper end of the plain nearer to the side of Passignano, and on this stands a white village called Torre. Polybius seems to allude to this eminence as the one on which Hannibal encamped, and drew out his heavy-armed Africans and Spaniards in a conspicuous position. From this spot he despatched his Balearic and light-armed troops round through the Gualandro heights to the rt., so as to arrive unseen and form an ambush among the broken acclivities which the road now passes, and to be ready to act upon the l. flank and above the enemy, whilst the horse shut up the pass behind. Flaminius came to the lake near Borghetto at sunset; and, without sending any spies before him, marched through the pass the next morning before the day had quite broken, so that he perceived nothing of the horse and light troops above and about him, and saw only the heavy-armed Carthaginians in front on the hill of Torre. The consul began to draw out his army in the flat, and in the meantime the horse in ambush occupied the pass behind him at Borghetto; thus the Romans were completely enclosed, having the lake on the rt., the main army on the hill of Torre in front, the Gualandro hills filled with the light-armed on their l. flank, and being prevented from receding by the cavalry, who, the further they advanced, stopped up all the outlets in the rear. A fog rising from the lake now spread itself over the army of the consul, but the high lands were in the sunshine, and all the different corps in ambush looked towards the hill of Torre for the order of attack. Hannibal gave the signal, and moved down from his post on the height; at the same moment all his troops on the eminences behind and in the flank of Flaminius rushed forward, as it were with one accord, into the plain.

"There are 2 little rivulets which run from the Gualandro into the lake. The traveller crosses the first of these at about a mile after he comes into the plain, and this divides the Tuscan from the former Papal territories. The second, about a quarter of a mile further on, is called 'the bloody rivulet;' and the peasants point out an open spot to the l. between the 'Sanguinetto' and the hills, which, they say, was the principal scene of slaughter. The other part of the plain is covered with the thick-set olive-trees in corn-grounds, and is nowhere quite level except near the edge of the lake. It is, indeed, most probable that the battle was fought near this end of the valley, for the 6000 Romans, who, at the beginning of the action, broke through the enemy, escaped to the summit of an eminence which must have been in this quarter, otherwise they would have had to traverse the whole plain, and to pierce through the main army of Hannibal.

"The Romans fought desperately for 3 hours (unheeding an earthquake which occurred at the time and overthrew many cities, and even mountains, in various parts of Italy); but the death of Flaminius was the signal for a general dispersion. The Carthagi-

nian horse then burst in upon the fugitives; and the lake, the marsh about Borghetto, but chiefly the plain of the Sanguinetto and the passes of the Gualandro, were strewed with dead. Near some old walls on a bleak ridge to the l., above the rivulet, many human bones have been repeatedly found, and this has confirmed the pretensions and the name of the 'stream of blood.'"—(Note of Sir John Hobhouse to the 4th canto of "Childe Harold.")

"I roam
By Thrasimene's lake, in the defiles
Fatal to Roman rashness, more at home:
For there the Carthaginian's warlike wiles
Come back before me, as his skill beguiles
The host between the mountains and the shore,
Where Courage falls in her despairing files,
And torrents, swoll'n to rivers with their gore,
Reek through the sultry plain, with legions scatter'd o'er.

Like to a forest fell'd by mountain winds:
And such the storm of battle on this day,
And such the frenzy, whose convulsion blinds
To all save carnage, that, beneath the fray,
An earthquake reel'd unheedingly away!
None felt stern Nature rocking at his feet,
And yawning forth a grave for those who lay
Upon their bucklers for a winding-sheet;
Such is the absorbing hate when warring nations meet!

Far other scene is Thrasimene now;
Her lake a sheet of silver, and her plain
Rent by no ravage save the gentle plough;
Her aged trees rise thick as once the slain
Lay where their roots are; but a brook hath ta'en—
A little rill of scanty stream and bed—
A name of blood from that day's sanguine rain;
And Sanguinetto tells ye where the dead
Made the earth wet, and turn'd the unwilling waters red." BYRON.

The battle was fought June 21, B.C. 217; and was ended before noon. The victor was but twenty-six years of age; and the defeated general was the Flaminius who built the circus in the Campus Martius, and made the great north road which still bears his name.

The lake abounds in fish, particularly eels, carp, tench, and pike; a small fish called the *lasca*, a fresh-water herring (*Clupea*), and the *regina*, of the carp genus. Its bed has been gradually filling up by the alluvial matter carried into it, and several suggestions for draining it have been made, which might be effected without much difficulty. The fishery at present lets for 4000 scudi, whilst, if drained, it would produce annually, according to the calculation of Signor Balducci, 122,892 scudi, and would employ at least 1300 persons in agricultural pursuits. The level of the lake (848 ft.) has evidently risen within historical periods. Some buildings, now 13 feet below its present level, were discovered recently near Passignano, which appeared to have belonged to a pig-house, as they contained straw, grass, seeds, maize, etc., and the older maps of the district show that the lake occupied a lesser area than it does at present.

The railway next reaches

82 m. **Castiglione del Lago** Stat. The fortified palace standing on a promontory in the lake belonged originally to the Dukes della Cornia, whose deeds are represented in frescoes on the walls of the principal halls; from them it passed to the Baglioni family, and is now the property of the Government.

87 m. **Panicale** Stat., 4 m. from the town, which stands on a wooded hill to the l., overlooking the lake. The pedestrian may walk thence to (11 m.) Città della Pieve, and (6 m.) Chiusi. In the Ch. of *S. Sebastiano*, on a height E. of the town, is a finely coloured and well-preserved *Martyrdom of the Saint, by *Perugino* (1500). An excellent chromo-lithograph of it has been published by the Arundel Society of London. Another fresco by *Perugino* of the Virgin and Child surrounded by angels in the *Ch. of S. Agostino*, has suffered much from time.

The line joins the Siena Rly. before reaching

93 m. **Chiusi** Junct. Stat. (good Buffet). Rly. N. to Siena (Rte. 11) The main line proceeds to

104 m. **Ficulle** Stat., nearly 3 m. from the town, which stands on a hill to the rt. Deep cuttings in the tertiary sandstone lead into the valley of the Paglia, an unmanageable torrent after heavy rains, whose broad stony bed is crossed before reaching

119 m. **ORVIETO** Stat. (7000), at the foot of the steep hill on which the town stands, 40 min. drive by a zigzag road, or ½ hr.'s walk by the mule path. A wire-rope rly. ascends from the Stat. to the summit of the hill, 10 min. walk from the centre of the town.

The situation of Orvieto bespeaks a very ancient, probably an Etruscan, origin: it is the Herbanum of Pliny, and the Urbs Vetus of other writers; the modern name being a corruption of the latter appellation. In the Middle Ages it was one of the strongholds of the Guelph party. It is now the capital of its province, and residence of a bishop. The local chroniclers record the names of 32 popes who resided at various periods within its walls, the greater number of whom were driven to seek security in its impregnable position during the troubles of the 12th and 13th centuries.

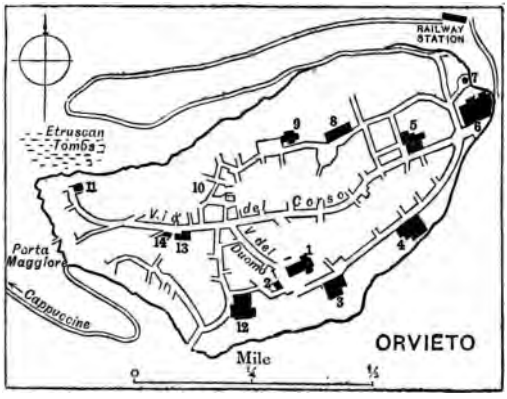
The ****DUOMO**, built of alternate courses of dark and light coloured stone, is one of the most interesting examples of Italian Gothic, and in many respects is without a rival in this style.

The building owes its origin to the miracle of Bolsena, which occurred, according to the Church history, in the middle of the 13th cent. (Rte. 20.) Urban IV. being then resident at Orvieto, the priest who had been convinced by the miracle proceeded there to obtain absolution for his doubts, and brought with him the linen and other relics of the altar upon which the blood had fallen. The pope, attended by several cardinals, met the relics at the bridge of Rio Chiaro, and resolved that an edifice should at once be erected to receive them. Lorenzo Maitani, the Sienese architect, gave the design, and the first stone was laid by Nicholas IV. in 1290. From that time to the end of the 16th cent. almost every artist of eminence in architecture, sculpture, and mosaic was employed upon the works; and Pietro della Valle, in his history of the cathedral, records the names of 33 architects, 152 sculptors, 68 painters, 90 workers in mosaic, and 28 workers in *tarsia*, whose talents were devoted to the embellishment of the edifice.

The ****façade**, with its bright mosaics and marble sculptures, is the finest example in Italy of the union of Architecture, Painting, and Sculpture. The bases of the 4 pilasters are covered with reliefs by *Giovanni da Pisa*, *Arnolfo*, and other scholars of Niccolò Pisano. The sculptures of the *first* pilaster on the l. hand are arranged in compartments formed by the branches of a large ivy. The subjects embrace the history of man from the Creation to the settlement of the children of Noah; in the fifth compartment Tubal Cain is represented as making bells, and Seth has a compass in his hand to indicate his reputed skill in astronomy. In the *second*, Abraham is the principal figure, and all the others serve as connecting links, illustrating the descent of the Virgin from the house of David; the 13 figures around the sleeping patriarch represent the judges who ruled over Israel after the death of Joshua; the pedigree of the Virgin is shown in a series of 8 ovals, on which are sculptured the principal personages and events which may be considered as representing the successive periods of the descent. The *third* pilaster, of which the principal figures are Jacob and the prophets, is illustrative of the history of the Saviour from the Annunciation to the Resurrection. The *fourth* represents the Last Judgment, the place of punishment, and the Saints in Paradise. In the representation of Hell the imagination of Giovanni da Pisa seems to have been inexhaustible; the monsters and the modes of punishment are entirely original, and the execution of the whole is characterised by an elaborate and careful workmanship.

Above these pilasters are the 4 bronze emblems of the Evangelists. The spaces over the doors, and below the 3 pointed gables of the front, are filled with modern mosaics on a gold ground, representing the Annunciation, the Marriage of the Virgin, the Baptism of Christ, the Coronation of the Madonna, etc. The 3 doorways are also richly sculptured, and present some fine examples of spiral columns covered with mosaic, foliage, and other ornaments.

The interior, in the form of a Latin cross, is of black basaltic lava and yellowish-grey limestone, both found in the vicinity of Orvieto: the length from the choir to the great door is 278 feet, the width 103, the height 115. The windows are, for the most part, lancet-shaped, and many of those which are not closed up have finely-painted glass in the upper portions, and diaphanous alabaster in the lower. The nave is divided from the aisles by six arches on each side, the columns supporting them are about 43 feet high, and have different capitals. A gallery, with an elaborately carved balustrade, runs over the arches and all round the nave, one of the few examples in Central Italy of the triforium. The Choir was completed in



1. Duomo.
2. Opera del Duomo.
3. S. Bernardino.
4. S. Paolo.
5. Servi.
6. Fortress.
7. Well of S. Patrick.
8. S. Pietro.
9. S. Domenico.
10. Piazza del Popolo.
11. S. Giovenale.
12. S. Francesco.
13. S. Andrea.
14. Palazzo Comunale.

1309, and consecrated by Guido di Farnese, bp. of Orvieto. The Chorus was originally in the middle of the ch., but removed to the S. transept by Paul III. in 1537. The open roof was completed in 1828.

In front of each column in the nave stand the marble statues of the 12 Apostles; they are 9½ feet in height, and are placed on pedestals 5½ feet above the floor of the nave, so that their colossal proportions produce an imposing effect. On the l. side are—St. Peter, by Francesco Mosca; St. Andrew, by Fabiano Toti, finished by *Ippolito Scalza: St. John*, by Ippolito *Scalza; St. Philip*, by Francesco *Mocchi; *St. Matthew*, by *John of Bologna;* St. Taddeus, by Francesco Mocchi. On the rt. are—St. Simon and St. James the Less, by Bernardino Cametti; St. Bartholomew, by Ippolito Buzio; *St. Thomas, full of dignity and life, by *Scalza*, said to be a likeness of himself; St. James, by Giovanni Caccini; and St. Paul, by Francesco Mosca, a bad imitation of the Farnese Hercules. On the rt. of the nave on entering is a fine Renaissance stoup for holy water.

At the high altar are the *figures of the Virgin of the Annunciation and the Archangel, by Mocchi. The tarsia of the choir was executed chiefly by artists from Siena in the 14th cent. The altar-pieces in the transepts, th

Adoration of the Magi and Visitation, are masterpieces of sculpture. The Visitation is composed of 9 figures, in almost whole relief, and nearly as large as life, with an abundance of arabesque and other ornaments: it was designed by *San Micheli* of Verona, and executed at the age of 15 by Moschino, son of Simone Mosca. By the side is a statue of Christ at the Column, by Gabriele Mercanti. The other altar, of the Adoration of the Magi, is by *Mosca* himself, and is praised by Vasari as a noble specimen of art. The statue of the Ecce Homo near it is by Scalza.

The Chapel of the **Santissimo Corporale**, in the N. transept, is surrounded with curious frescoes illustrating the doctrine of Transubstantiation as confirmed by miracles and apparitions, by *Ugolino di Prete Ilario* (1364). On entering the chapel there are 2 statues in niches on either side—that of the Saviour by Raffaelle da Montelupo, and that of the Virgin by Fabiano Toti. Here is preserved the splendid reliquary of the *Corporale* of Bolsena, which cannot be seen without permission of the Bishop, except twice in the year, on the festival of Corpus Domini and Easter, when it is exhibited. It was executed in silver by Ugolino Vieri of Siena, in 1338, and contains 440 lbs. of metal. It represents the façade of the cathedral, and is covered with enamels of the most minute and delicate workmanship, and so brilliant in their colours, that it is difficult to believe they are 5 centuries old. The subjects of the enamels are chiefly connected with the history of the Miracle, or illustrative of the Passion of our Saviour. In this same chapel is a picture of the Virgin, by *Lippo Memmi*.

The Chapel of the **Madonna di S. Brizio**, in the S. transept, contains the miraculous image of the Virgin. At the entrance are 2 niches, with statues of Adam and Eve, by Fabiano Toti and Raffaelle da Montelupo. The walls are entirely covered with **frescoes* (best light in the early morning) *by Luca Signorelli*, and the compartments of the roof are painted by *Frà Angelico da Fiesole*, *Benozzo Gozzoli*, and other great artists of the 15th cent. The upper part of a Last Judgment, with a glory of Angels, and 16 figures of Saints and Prophets, is among the grandest works of *Frà Angelico* (1447); the Christ is believed to have suggested the well-known figure of the Saviour in the Transfiguration of the Sistine Chapel at the Vatican. The choirs of blessed spirits ranged according to hierarchic order on compartments of the vault are by *Benozzo Gozzoli*, in continuation of the work by Frà Angelico. The subject was completed by *Luca Signorelli* (1499), who painted the History of Antichrist, the Resurrection, and the Last Judgment. They are so arranged as to furnish the successive chapters of one great epic: and the illustrious artist, then nearly 60 years of age, has given us, in these paintings, an explanation of many remarkable passages in the great work of Michel Angelo. The *Fall of Antichrist comes first. He is seen preaching to the people, prompted by the Evil Spirit: at his feet are the gold and jewels and money with which he tempts his followers; the crowd of listeners are in themselves a study of costume and character. In the next we have the descent of the Archangel, who hurls the Antichrist into the pit; in the corner of this compartment Frà Angelico and Luca himself are introduced among the spectators. The *Resurrection follows, and is worthy of long and careful examination; the anatomical knowledge it exhibits is combined with wonderful truth. Hell and Paradise, opposite the one to the other, complete the series, and in their contrasts of deformity and beauty constitute two of the most extraordinary pictures ever painted. In the first the invention of the artist seems to have been lavished in creating new forms of demons; while in the Paradise the figures of the Seraphim are no less remarkable for their beauty. Besides these paintings there is a series of subjects taken from classical history and biography—the Descent of

Æneas, Perseus, and Andromeda, the Rape of Proserpine, Ino and Melicerte, and portraits of Virgil, Ovid, Claudian, Homer, Dante, Horace, Lucan, Seneca, and Statius: forming a curious mixture of sacred and profane inspirations.

The **Pietà*, executed in 1579, is the masterpiece of *Ippolito Scalza*. It is a group of 4 figures a 3rd larger than life, and is sculptured out of a single block of marble. Behind it, in a niche, is a fine Entombment, by *Signorelli*.

The statue of St. Sebastian, by *Scalza*, at the W. end of the cathedral, is the best of all the single figures in the building. On the wall to the l. of the entrance, under glass, is a Virgin and Child with S. Catharine, by *Gentile da Fabriano*. In front of it is a handsome *font, by *Sano di Matteo* (1407).

The **Opera del Duomo**, opposite the W. front of the Cathedral, has been arranged as a **Museum** (apply to the Sacristan). On the ground floor are Etruscan remains, bronzes, vases, weapons, and a very complete tomb brought here and put together precisely in the state in which it was discovered. On the first floor are the original designs for the W. front of the Cathedral; a fragment of a fresco with portrait of himself, and a fine *Magdalen, by *Luca Signorelli*; a Madonna, by *Simone Martini*; 3 very splendid vestments, worn by the Bp. of Orvieto at the Council of Trent; and a beautiful silver Gothic reliquary, by *Ugolino da Siena*.

The **Bishop's Palace**, S. of the Cathedral, is of two periods. The most perfect part, in the centre, was built by Urban IV. in 1262; but the ground floor and the two ends, with an external staircase, belong to an earlier building of the 12th cent. There are numerous mediæval houses scattered over the town, disfigured by alteration, but worthy of notice. At the Porta Maggiore, on the W., is a *statue of Boniface VIII.* (1296).

S. Francesco (1229) retains a considerable part of its original construction. **S. Giovenale**, founded in 1004, a most interesting ch., is the oldest in the city. It has short and massive piers of brick, plastered and painted, from which the arches spring without capitals. **S. Andrea** stands on the supposed site of a Temple of Juno, and was consecrated by Benedict VIII. in 1113.

The Ch. of **S. Domenico**, turned into a fortress by the Guelphs in 1346, contains the sepulchral *monument, by *Arnolfo*, of Cardinal G. de Braye (1282). It is a pyramid of 5 stories, and especially interesting as the first instance in which angels were employed to draw curtains from the tomb — an arrangement which was copied by Giov. Pisano at Perugia, and afterwards became typical.

The **Palazzo Comunale**, or Town Hall, was formerly used as a theatre, and is an interesting specimen of the domestic architecture of the 15th cent.; its rounded windows, with their chequered ornaments, are almost Norman.

The **Palazzo Faina**, opposite the cathedral, contains an interesting *Etruscan collection*, readily shown to strangers. It includes the contents of the tomb discovered in 1875.

The old **fortress**, passed on the ascent from the stat., was built by Card. Albornoz in 1364, to secure the fidelity of the people of Orvieto to the pope. Above it is the **Public Garden**, which overlooks the rly. Close to it is the *Well*, no longer used, called, in honour of the patron saint of Ireland, **Il Pozzo di San Patrizio**. It was designed and begun by *Antonio da Sangallo* for the garrison, when Clement VII., after the sack of Rome in 1527, took refuge here with his court. The upper part of the well, or rather all the buildings above ground, were finished by Simone Mosca, in the reign of Paul III. Between the entrance doors is the inscription—

Quod Natura munimento invideral industria adjecit. It bears a great resemblance to Sultan Saladin's "Joseph's Well," in the citadel of Cairo, and, although not so deep, is of larger diameter and grander appearance. It is enclosed in a hollow circular tower with double walls, between which 2 spiral staircases are carried, one above the other, having separate entrances; so that we descend by the one and ascend by the other. It is partly excavated in the volcanic tufa and partly walled; the depth is 179 Eng. ft., its diameter 46; the inner wall is perforated with 72 windows from top to bottom to admit light from the central shaft. The staircase has 248 steps *a cordoni*, so that mules might be employed in bringing up the water.

The hill in the direction of Bolsena should be ascended for the sake of the fine *view* of Orvieto from the W. side (Rte. 20).

There is a small **theatre** here, where operas are occasionally performed.

An Etruscan **Necropolis** was accidentally discovered in 1875, on the northern slope of the hill upon which Orvieto is built. The excavations have already laid bare a number of vaulted chambers, partly filled with earth, and containing benches of stone with urns and vases resting on them. One set of these chambers, five on a side, back to back in the side of the hill, falling in successive steps towards the N., forms a block about 18 yards long from N. to S., and 12 yards from E. to W., but each tomb is a separate structure built up side by side with massive blocks of friable tufa. On each of the W. and E. sides are five doors, some of a regular oblong, others widening towards the base, but all considerably out of the perpendicular, owing to a general tilt of the whole structure towards the S. Some of the blocks of stone forming the lintels are *upwards of 6 ft. long*, and bear inscriptions *in Etruscan* character. The *interior walls* are distinct from the *outer, and rise in* a vault of peculiar construction. The tombs have evidently been previously rifled, but some bones and some delicate filigree gold-work found in them have been removed to the Museo Faina opposite the Duomo.—*P. L. G.*

Nearly 3 m. from Orvieto, on the l., of the road to Bagnorea (Rte. 20), at a spot called *Poggio del Rocolo*, were discovered in 1864 some

Etruscan tombs, the walls of which are covered with remarkably fine paintings of semi-Phœnician character, representing a funeral banquet in all its stages, from the preparation, with a great number of inscriptions, some fine armour, bronzes, utensils, mirrors, etc.—the probable Necropolis of the pre-Roman Herbanum. To visit these tombs (fee 5 frs.), it is necessary to give some hours' notice, as the keys have to be fetched from a distance. Carriage there and back in 2 hrs., to which must be added a rough walk of a mile from the carriage over the brow of a hill to the Necropolis. 15 tombs were found, but only the two which are shown had any paintings. In these the roof is cut in the form of timber.

In the valley S. of Orvieto lies the picturesque ruin of ***Badia della Trinità**, enclosed in a farmyard. It has a 12-sided Romanesque tower, a Romanesque court, and a good plain early pointed doorway.

The road from Orvieto to Bolsena, about 12 m., is the same as that to Montefiascone for about 10 m., from which it branches off on the rt. (see Rte. 3).

Carriage-road from Orvieto to Todi, passing through a very picturesque country.

The rly. follows the rt. bank of the Paglia to its confluence with the Tiber, 5 m. lower down the wooded valley, The scenery is pleasing all the way to

140 m. **Bassano Teverino** Stat., the nearest point to the little *Lago di* Bassano, choked up with rushes, the ancient Vadimon lake, the floating islands of which are described in the

8th epistle of Pliny, whose residence at the villa of his father-in-law gave him leisure and opportunity to observe them. The defeat of the Etruscans by the Romans, B.C. 309, on the banks of the lake, completely destroyed their political existence as an independent nation. A subsequent battle was fought here by the Etruscans in alliance with the Gauls and Boii, but they were again defeated by the Romans under Dollabella.

Several tunnels are passed before reaching

136 m. **Attigliano** Junct. Stat., for Viterbo (Rte. 33), beyond which a longer tunnel leads to

145 m. **Orte** Junct. Stat.; the town is at some distance on the rt., about 2 m. above the confluence of the Nera and Tiber, and occupies the site of Horta, one of the military colonies of Augustus. It has some ruins of a bridge attributed to that emperor, and hence called the *Ponte di Augusto*, with remains of Roman baths. It is situated on a lofty elevation with precipitous sides, pierced with caves, several of which are occupied by weavers, and are reached by a descent of 30 or 40 steps below the edge of the cliff. Though the town is dirty, it is very picturesque, affording fine views of the surrounding country on every side.

The *Ch. of S. Agostino* has a good façade in the style of the 15th cent.; and the *Ch. of S. Silvestro*, a fine mediæval campanile. Some of the oldest houses have an Etruscan character in the depressed pointed arch of the doorways and windows, as well as in their solid stone mode of construction. There are, however, no remains of walls, probably because the immensely strong position of the town on a promontory, jutting out from a high table land, constituted a sufficient natural defence. The aqueduct was the work of Alexander VII. in 1655. A bridle-path leads N. 10 m. to *Amelia*, a *picturesque town in the hills* between *the Nera and the Tiber*. It has pre*served part of its* ancient walls.

[To the S. of Orte is the picturesque town of *Bassanello*, surrounded by mediæval walls, on the site of *Castellum Amerinum*, a station on the Via Amerina, near which was the estate of Calpurnius, father-in-law of Pliny the Younger.]

On leaving Orte the line follows the Tiber, passing

2 m. **Gallese** Stat., 2 m. from the town on the rt. This was a place of some consequence in the Middle Ages. It is supposed to be on the site of the Falsican city of Fescennium, noted for the nuptial songs to which it gave the name of Carmina Fescennina. [3 m. from it, and about 7 m. S. of Bassanello, is the village of *Corchiano*, occupying the site of an Etruscan town, the name of which is lost. ½ m. from it, on the road to Civita Castellana, is the Etruscan inscription "Larth Vel Arnies," in letters 15 inches in length, cut in the tufa rock through which the ancient Via Amerina was carried. 2 m. from Corchiano, on the road to Bassanello, is a curious Etruscan tomb, called *Puntone del Ponte*.]

153 m. **Civita Castellana.** The ruined mediæval fortress of Borghetto is a picturesque object. Carriage to the (5 m.) town of Civita Castellana (Rte. 35).

Soracte now comes finely into view, the line following the valley of the Tiber for 2 m., as far as *Colle Roseto*, along the rt. bank: here it crosses the river, and follows the l. bank at the foot of the hills, forming the Sabine territory, during which the traveller will have before him the entire length of Soracte, and the rich meadow tract extending from its base to the Tiber.

161 m. **Stimigliano** Stat., from which branch off roads to the thickly peopled region of the Sabine hills. The villages on the heights on the opposite side of the Tiber are Ponzano and Feliciano.

165 m. **Poggio Mirteto** Stat., at some distance from the town, which is one

of the largest of the Sabine territory, and the seat of a bishop. The road from Correse to Rieti (see below) passes through it. The village on a height on the opposite side of the Tiber is *Torrita*. This is one of the narrowest parts of the lower valley of the Tiber. Three m. further the rly. crosses the torrent of *Farfa*, near which it enters the Tiber. This river, which takes its name from the celebrated Benedictine *monastery* (containing some 1300 valuable 8th to 11th cent. MSS.), in the hills on the rt., is a considerable stream, draining the district of the Sabine hills.

173 m. **Passo di Correse** Stat. The town is some distance on the l., and is supposed to mark the site of *Cures*, the capital of the Sabines prior to the foundation of Rome. It was founded by the Umbrians, who were expelled from Reate by the Pelasgi, and assumed the name of Sabines on settling here. The war between Tatius, the king of Cures, and Romulus, after the rape of the Sabines, the famous compact by which the inhabitants of Cures were removed to Rome, where Tatius shared the throne with Romulus, and the still more interesting history of Numa, will suggest themselves to every traveller. On a hill overlooking the river is the chapel or hermitage of the *Madonna d'Arci* or *Romitorio*, supposed to stand, as its name indicates, where formerly rose the arx or citadel of the Sabine capital. The ch. is surrounded by a square enclosure, whose walls are built of massive blocks.

[There is an excellent carriage-road from Correse to Rieti, travelled by a diligence (Rte. 32).] On the opposite side of the Tiber is seen the village of *Fiano*, the ancient *Flavinia*, a fief of the ducal family of Octobuoni. On the l. of the line is the lofty range which bounds the Campagna on the E., conspicuous among which is the Monte Gennaro, easily recognised by its pyramidal form.

2 m. **Monte Rotondo** Stat. The large town is upon the hill 2 m. to the l. It is surmounted by a large palace with an elevated tower belonging to the Prince of Piombino. The country for miles around abounds in plantations of vines, the wine of this neighbourhood being the best near Rome.

[3 m. N. of Monte Rotondo is *Grotta Marozza*, the probable site of *Eretum*, mentioned by Virgil as having sent assistance to Turnus.

The little village of **Mentana**, 2 m. to the S.E. contains a baronial mansion of the Borghese family. It occupies the site of ancient *Nomentum*, but there are no remains now visible, except some detached marbles and inscriptions. 6 m. from it is the village of **S. Angelo in Cappoccia**, the site of Corniculum; it is on the summit of a steep hill, commanding a magnificent prospect extending from Soracte to the very verge of the Campagna. It was the birthplace of Servius Tullius, and one of the cities in the *Montes Corniculani* captured by Tarquinius Priscus. Some remains of its ancient polygonal walls still exist. It was at Mentana that the conflict between the Papal troops and the Garibaldians took place in 1867, when the latter were defeated.]

On leaving Monte Rotondo the line runs close to the Tiber, and at the base of the hilly range of Santa Colomba and La Marcigliana. On the rt. nearly opposite Fonte di Papa, is an ancient tumulus and fountain, marking the line of the Via Salaria. **Sta. Colomba**, probably the site of the Alban colony of *Crustumerium*, is well known for its capture by Romulus. On the hill above Marcigliana, at Marcigliana Vecchia, are some ruins of Roman villas. 6 m. before reaching Rome the rly. passes below the site of ancient *Fidenæ*, the Sabine city so celebrated for its repeated wars with Rome, that Livy remarks, "It was almost more frequently captured than attacked;" from hence is the first view of St. Peter's. The most prominent objects which now mark its site are Castel Giubileo on the rt.,

and the *Villa Spada* on the l. The Villa Spada stands on a projecting tongue of land, and has been supposed to be the site of the villa of Phaon, where Nero destroyed himself, whilst others place it at la Torre Serpentara, ½ m. further, near which, at a much remoter period, Metius Fuffetius, the treacherous leader of the Alban forces, took his station to witness the battle between Tullus Hostilius and the troops of Veii and Fidenæ. Castel Giubileo is supposed by some to occupy the site of the arx or citadel of Fidenæ; below it, towards the river, are some sepulchral excavations in the side of the cliff.

The plain traversed beyond Castel Giubileo, and bordering the l. bank of the Tiber, was the scene of many a fight between the Romans and Etruscans. The rly. now crosses the Anio or Teverone at a short distance above the Ponte Salaro, crosses successively the Via Nomentana and Via Tiburtina, and by a gradual ascent reaches the city wall near the Porta Maggiore and the central rly. stat.

For the country traversed during the 22 m. from the Correse Stat. see also *Handbook of Rome*, among the Excursions in the Environs to Monte Rotondo and Mentana.

1 m. **Rome.** Omnibus to the hotel, 1 fr. to 1 fr. 50 c.; cab, 1 fr.; luggage, 50 c. for each portmanteau. Porter, 25 c. For *Hotels*, see *Handbook for Rome.*

ROUTE 22.

PERUGIA TO ROME, BY ASSISI, SPELLO, FOLIGNO, SPOLETO, AND TERNI. 128 m. RAIL. Twice daily in 6 to 8 hrs.

The rly. descends rapidly in curves, following the base of the hilly group on the summit of which the city stands, in the course of which it passes through several short tunnels and deep cuttings in the tertiary rocks before crossing the Tiber.

Immediately on the l., 6 m. from Perugia by rail, but only 3 by carriage-road, is seen the entrance to the Tomb of the Volumnii.

7 m. **Ponte San Giovanni** Stat., where the Tiber is crossed, the ancient boundary between Etruria and Umbria.

The fine stone bridge which gives its name to the town is seen on the rt. The river has been dammed up for the purpose of turning mills, which add in some measure to the picturesque character of the landscape. The Chiascio is crossed before reaching

12 m. **Bastia** Stat. The church has two Gothic arches with middle-pointed tracery. In the choir is an altar-piece of the Virgin and Child, with SS. Sebastian and Michael, and the Annunciation above, by *Niccolò da Foligno* (1499). Bastia, as well as the surrounding district, suffered very severely from earthquakes in 1853.

[A cross road of about 3 m. from this point, along the l. bank of the *Tescio* as far as *Ospedaletto*, will enable the pedestrian to reach Assisi in an hour.]

14 m. **ASSISI** Stat. (4350), 2 m. from the town; omnibus, 1 fr.

Close by, on the rt., is the handsome *church of

STA. MARIA DEGLI ANGELI, a Latin cross with aisles, built between 1569 and 1679, from the designs of *Vignola*, to enclose the *Porziuncula*, or little portion, in which St. Francis laid the foundation of his order. The earthquake of 1832 threw down the vault and four piers of the nave, but spared the cupola. The ruined part of the building was repaired at a cost of £17,000, and consecrated afresh in Sept. 1840. The wooden pulpit is carved with scenes from the life of St. Francis. The alabaster on the high altar was a present from the Khedive. In the chancel is a bronze lamp of the 15th cent., and in the l. transept a Coronation of the Virgin, with the Stigmata, St. Jerome, and three small subjects on the predella, by *Luca della Robbia*.

The **Porziuncula** was originally built as a cell by four hermits from Jerusalem in 352. In 512 St. Benedict restored it, and added to it a little convent, to which he gave the name of *Porziuncula*, because it was the smallest possession of the Order. In 1208 St. Francis found it abandoned, rebuilt it with his own hands, and established here his first community. Here also, on Palm Sunday, 1212, S. Chiara dedicated herself to the service of the Church.

Behind the altar, in the dark, and concealed by modern fittings, is an Annunciation by *Prete Ilario da Viterbo* (1393). Outside, on the N. wall, is built up an altar-front in travertine, of the 10th cent. Facing E. is a fine fragment of the Crucifixion, by *Perugino*, the upper part of which was destroyed during the demolition of the old choir, to make way for the present building. The portion which remains is much injured by restorations. On the S. wall is a beautiful Annunciation on wood, by an unknown master. The large fresco of the Vision of St. Francis receiving an Indulgence from the Saviour and the Virgin was painted in 1829 by *Overbeck*.

The **Cappella di San Francesco**, at *the end of* the S. aisle, has a *terra-cotta statue of the Saint, in a niche behind the altar, and some portraits in fresco of various Franciscan friars, attributed by Vasari in one place to *Adone Doni*, and in another to *Spagna*. A barbarous restoration in 1776 makes it impossible to decide between the two painters. In the apse are placed the four principal Saints of the Order —SS. Anthony, Bonaventura, Louis, and Bernardino. In this chapel, formerly the Infirmary, St. Francis died on Oct. 4, 1226. Here, among other relics, is preserved his cord. Outside, to the l. of the entrance, is a portrait of the Saint, painted by *Guinta da Pisa* upon the lid of his bier. At the side, below it, is a curious old door.

In the **Sacristy** are some finely carved dark wooden presses; a Head of the Saviour, in a handsome walnut frame (School of *Perugino*); and a small Volto Santo on copper, by *Guido Reni*. The **Cappella di San Carlo** has a small figure of St. Francis between two angels, painted by *Guinta da Pisa* upon a plank whereon his body had been laid.

The adjacent garden has roses which sprang from the thorns in which the Saint rolled himself when tempted. Their leaves are said to be stained with blood, and their stems to have ceased bearing thorns. The **Cappella delle Rose** is celebrated for its frescoes of the Companions of the Saint, a beautiful series by *Lo Spagna*,* much injured, and restored. Beneath the raised choir of this little Oratory, are two rough beams of wood, which served to support the tribune from which the Indulgence was published in 1217. On the walls of the nave are five *Scenes from the life of St. Francis, by *Tiberio d'Assisi*, much damaged.

2 m. S.W. of the village is the little church of **Torre d'Andrea**, which contains a good fresco of the Circumcision, by the latter painter.

ASSISI (the ancient *Asisium*) is the sanctuary of early Italian art, and the scene of Giotto's most successful labours. Surrounded by battlemented

and towers, and commanded by two lofty and ruined citadels, with its long line of arches stretching below the convent, Assisi is one of the most picturesque spots in Italy.

Intra Tupino e l' acqua, che discende
Dall colle eletto dal beato Ubaldo,
Fertile costa d' alto monte pende,
Onde Perugia sente freddo e caldo
Da Porta Sole, e dirietro le piange
Per greve giogo Nocera con Gualdo.
Di quella costa là, dov'ella frange
Più sua rattezza, nacque al mondo un sole,
Come fa questo tal volto di Gange.
Però chi d' esso loco fa parole,
Non dica Ascesi, che direbbe corto,
Ma Oriente, se proprio dir vuole.

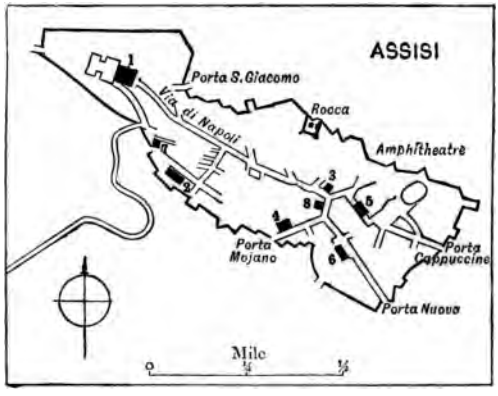
DANTE, *Par.*, xi. 43.

Betwixt Tupino, and the stream descending
Down from the hill the blest Ubaldo chose,
A fertile tract is from the mount depending;
Whence to Perugia heat and cold do come,
Through Porta Sole; and behind it those
Of Gualdo and Nocera mourn their doom.
On that side where the mountain falls away
Most gently, to the world a sun was born,
As from the Ganges springs the solar ray.
Whoso would therefore call the place aright—
Let it no longer of its fame be shorn,
And Orient, not Ascesi, be it hight.

WRIGHT'S *Trans.*

The lovely position of Assisi, and the history of its church and Convent, are elegantly sketched by an able writer in the *Quarterly Review* (No. 208).

"This solitary hill is clothed at the base with the olive and the vine, but where the winter winds sweep it with their chill blast, it is naked and bare of verdure. As the setting sun throws its last rays upon its rugged sides it glows with a golden light and scatters infinite purple shadows from its frowning rocks. To an ancient town built on this barren declivity came St. Francis after a life of perilous wandering, from the bright world below, to die. His profession of poverty, abstinence, and humility, whilst it exalted beggary into a holy virtue, had nevertheless laid the foundation of a religious brotherhood that *in no ways neglected* worldly influence *and power. He had* scarcely died—*covered by another's* cloak, cast over his wasted body eaten with sores—than there arose over his ashes a monument such as even Italy, with all her wonders of art, has rarely seen. Around the holy edifice grew the convent, a vast building, resting upon a long line of arches clinging to the hill-sides. As the evening draws nigh, casting its deep shadows over the valley, the traveller beneath gazes upwards with feelings of wonder and delight at this graceful arcade supporting the massy convent, the ancient towers and walls of the silent town gathering around, and the purple rocks rising high above—all still glowing in the lingering sunbeams—a scene scarcely to be surpassed in any climate for its sublime beauty."



1. S. Francesco.
2. S. Pietro.
3. Tempio di Minerva.
4. S. M. Maggiore.
5. Duomo.
6. S. Chiara.
7. Locanda Subasio.
8. Chiesa Nuova.

The **Convent**, now suppressed, belonged to the reformed rule of the Order of St. Francis, the brethren of which, called Minori Conventuali, were known in England in former times by the name of Grey Friars. Its inmates, quite contrary to the spirit and principles of St. Francis and the usual rule of the Order, were allowed to possess property, living in roomy apartments, and with an air of comfort and convenience seldom seen in such establishments.

Founded during the lifetime of the patron saint in the early part of the 13th cent. (St. Francis was born at Assisi in 1182), the building and churches annexed to it were commenced in 1228—Father Elias being then the first general of the Order. The architect, *Jacopo Alemanno*, was not a German, as is generally asserted, but an Italian from one of the Northern provinces — probably Como; nor is the architecture of the church in any one feature German, but pure Italian Gothic. "The people in the extreme north of the peninsula were at that time often called Alemanni." — (*Morelli*, 'Italian Masters in German Galleries,' p. 260.)

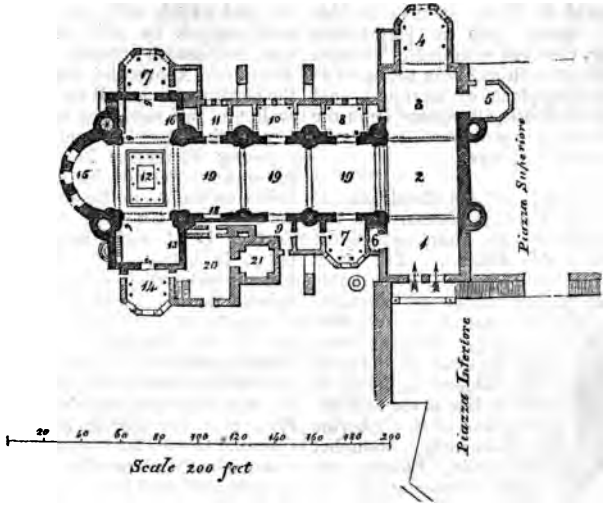
The convent now serves as a Middle Class School of 100–150 boys, a small portion of the building only being retained as a residence by the few friars left as guardians of the sanctuary. The outer cloister has a series of portraits of the most remarkable men of the Order, by *Adone Doni* (1575). There is a good fresco of the Last Supper by the same painter in the small refectory, and one by *Solimena* in the larger one; and there are some beautiful and clever heads of saints in *intarsia work above the carved stalls removed from the upper ch., by *Domenico da S. Severino* (1550).

The ****CHURCH OF S. FRANCESCO** is one of the most remarkable monuments of the Middle Ages, whether considered as a memorial of St. Francis, a masterpiece of architecture, or a treasury of paintings by the greatest masters of the Revival. The **Upper Church**, which has undergone little or no alteration since its completion, corresponds to the parts of the plan in the darker tint. Both edifices were commenced in 1228; the **Lower Church** was completed in 4 years, while the upper one does not appear to have been finished until 1253, when it was consecrated by Pope Innocent IV. With Jacopo was associated a brother of the Order, Frà Filippo da Campello, and to these eminent men we are indebted for this early specimen of Gothic architecture in Central Italy, although indeed we find traces of it at Subiaco perhaps a couple of centuries before. In 1874 restorations were judiciously but vigorously carried out in both churches under the direction of Signor Cavalcaselle and Professor Botti of Venice, which brought to light many new and valuable works of art.

The **Upper Church**, no longer used for service, consists of a single nave of 5 bays, the last bay flanked with transepts, and ending in a shallow round apse. Each bay has a fine double window. Length 225 ft., width of nave 36, and height 60.

The front on the Piazza, approached by a flight of steps, has a fine Gothic entrance, good pointed gable, and richly-worked wheel-window. Two of the vaults in the nave are covered with golden stars on an ultramarine ground, and two with frescoes by *Cimabue*, the whole well preserved after nearly 600 years. The walls of the nave are also covered with frescoes. The lower range, in 28 compartments, representing events in the life of St. Francis, are entirely by *Giotto*, and were painted about 1298. The upper range, painted by *Cimabue* about 1280, consists of a series of Scripture subjects from the Creation of Adam and Eve to the Crucifixion of our Saviour. The right transept, as well as the vault above the crossing, and the circular apse, are covered with frescoes by *Giunta da Pisa*, painted about the year 1252, most of which have been destroyed by damp and time. The lower part of the fresco of the Crucifixion, after being long concealed

by an altar, was exposed in 1874. Frescoes of the Death and Glorification of the Virgin were also discovered on the removal of the old stall work. The left transept is the work of *Cimabue*. The bracket pulpit of 1360 is by an unknown Florentine sculptor. The papal throne, with two columns of red Assisi marble, also by an unknown Florentine sculptor, was erected by Gregory IX. Much of the painted glass is probably contemporaneous with the building itself, and was restored by *Frà Francesco da Terra Nova* and *Ludovico da Udine*, in 1476 and 1485. See also *Addendum*, p. xxv.



GROUND-PLAN OF THE LOWER CHURCH AT ASSISI.

The portions of the original edifice that have been preserved are marked by darker shading.

The **Lower Church**, in which service is held, is always open, and offers a singular contrast, in its low, gloomy, and crypt-like appearance, to the upper ch. The porch by which it is entered dates from 1488. Over the central shaft of the doorway is a small mosaic of St. Francis. The elongated vestibule (1,† 2, 3), and several of the chapels, are more than a century later than the date of the first foundation. Just beyond the chapel of St. Sebastian (6) on the l., is a Virgin and Child, with SS. Anthony the Abbot, Francis, and a bishop, by *Ottaviano Nelli*, of Gubbio: close to it St. Christopher, probably by the same painter. Opposite, on the rt., is a beautiful tomb, bearing the arms of the Cerchi family, of Florence. Above it has been placed a vase in porphyry, presented to the church by Ecuba di Lusignan, Queen of Cyprus, filled with ultramarine, so largely used in its early decorations. Further on is an ambo, faced with a long inscription, from which the various privileges granted by successive popes to the Sanctuary were published. To this succeeds the tomb of Ecuba di Lusignan, who died in 1243, erected probably by *Lapo*. Two affected angels draw the curtain to show the effigy. Above, on the l., stands her daughter Catherine, strangely perched upon a lion, the arms of the Venetian family

† The numbers refer to those on the annexed ground-plan of the Lower Church.

into which she married. The chapel of S. Antonio (5), contains a Crucifixion in tempera by *Tiberio Assisi*, with SS. Leonard, Anthony the Abbot, Francis, and Chiara. On the altar, a fine tabernacle in gilded bronze; and beside it the recumbent effigies of Blasco (a Spaniard), Duke of Spoleto, and his eldest boy, both massacred in 1501. A door in this chapel opens into a picturesque Cloister, crowded with trees. The side adjoining the church was set apart as the burying-place of strangers (not natives of Assisi), all persons from the neighbouring towns or villages desiring to be buried here.

The Chapel of the Crocifisso (4) erected by Card. Albornoz, who lies buried beneath the altar, was painted by *Pace da Faenza*. The very beautiful *stained glass, remarkable for the preponderance of white, is clearly German, and much resembles that of Nuremberg. Several other chapels contain windows of the same character. The subjects in fresco to the l. on the inner face of the arch are from the martyrdom of S. Catherine of Alexandria; those to the rt. from that of S. Agata of Catania. Entering the nave, the walls surmounting the massive pilasters on either side are covered with paintings; those on the rt. in the early Italo-Greek style, of events from the life of our Saviour, are probably the most ancient at Assisi; those on the opposite wall, from the life of S. Francis, in the style of Guido da Siena, are now nearly effaced.

In the chapel of S. Louis (8), the frescoes of the Preaching and Martyrdom of St. Stephen on the walls are by *Adone Doni* (1560). The beautiful groups of Prophets and Sibyls on the vault are probably by the same hand. On a pier to the l., supporting the upper church, between this and the next chapel, is the martyrdom of *S. Lorenzo by Giottino*. The chapel of La Maddalena (11) is ornamented with frescoes by *Buffalmaco*, relative to the life of the saint.

Right Transept.—The walls and roofs are painted entirely by *Taddeo Gaddi*, with the following exceptions. Behind the altar of the Conception (16) are five Franciscans by *Giotto*, and a sixth on a pilaster to the l. Above these, a colossal Virgin and Child with St. Francis and four angels, by *Cimabue*. Further l. are a Virgin and Child, with two queens on gold ground, by *Frà Martino*, and five half-length Saints by *Simone Martini*. Above the latter, and on the corresponding wall to the l. of the arch, are two scenes by *Giotto*, representing the death by some accident of a young Florentine lady, and her restoration to life by St. Francis. Below on the rt., in the first scene, are portraits of Cimabue and Giotto. Further l., at right angles to the latter, is a fresco by *Giotto*, of St. Francis restoring to life a child of the Spinola family, who had fallen from a height. The chapel (17) at the end of this transept is painted by *Giottino*, with the 12 Apostles, higher up histories from the life of St. Nicholas, and under the arch various saints. Here is a fine marble monument of Cardinal Orsini, for whom the chapel was originally decorated. He is lying in state, attended by two angels. On the wall behind the monument is a fresco by *Giottino* of the Virgin and Child between St. Francis and St. Nicholas.

The four triangular spaces of the vault above the high altar contain some of the finest *frescoes of *Giotto*—the principal Virtues of St. Francis, and his Glorification. In the first, *Poverty* appears as a woman standing among thorns, whom Christ gives in marriage to St. Francis. In the 2nd, *Chastity*, as a young female sitting in a strong fortress, to which St. Francis is leading several friars. In the 3rd, *Obedience* is represented with a yoke, which St. Francis lays on a friar's shoulders. In the 4th, St. Francis is seated on a throne holding the cross and the rules of his Order, while hosts of angels sing his praises.

The high altar rests upon 8

columns, supporting a trefoil-headed arcade, with mosaic spandrels, and consists of a marble slab brought from Constantinople at the period of the consecration of the church. An extra octagonal shaft behind the altar contains within it a thighbone of St. John the Baptist, to whom this side of the shrine is dedicated. The carved stalls are signed and dated 1471.

Left Transept.—The frescoes upon the roof are by *Puccio Capanna*, and consist of Passion scenes. On the wall towards the apse is St. Francis receiving the Stigmata, by *Giotto;* and opposite a fine *fresco of the Crucifixion, by *Pietro Lorenzetti.* It was painted at the expense of Walter de Brienne, Duke of Athens, during his temporary elevation as captain of the Florentine republic, in 1342. The afflicted angels and groups of horsemen are full of expression. The lower part was destroyed by a trumpery reredos erected by the friars, and removed in 1874. The personage riding on a white horse to the l. is said to be Walter de Brienne himself. Below on the rt. is the workmanlike profile of the painter, and close to it a singularly beautiful *Virgin and Child, with SS. Francis and John Evan., and a small Crucifixion, all on gold ground, by *Giotto.* At the end of this transept is the chapel of San Bonaventura da Potenza and San Diego (14), with some good coloured glass. Below the central window is a beautiful fresco of the Sienese school, representing the Virgin and Child with SS. John Bapt. and Francis, on gold ground. Higher up to the l. is the *masterpiece among the easel pictures of *Spagna*—a Virgin and Child, with SS. Catharine, Francis, Agnes, a Franciscan friar, Chiara, and King Louis (1516).

The **Sacristy** (20) has a clock set in a silver case, attributed to *Benvenuto Cellini.* It was wrought for the Grand-duke of Tuscany, and was given to the convent by Francis I.

The inner Sacristy has several handsome presses of 1621; a fine *Reliquary* containing the Veil of the Virgin; a Benediction of St. Francis in his own writing, and the copy of the rules of his Order as approved by Honorius III., which the saint always carried about him; and a portrait of St. Francis, painted soon after his death, by *Giunta da Pisa.*

Returning into the church, beyond the transept is a handsome Gothic ambo, with its projecting pulpit; and, on the wall behind, a Coronation of the Virgin, by *Puccio Capanna.* The scenes from the life of St. Stanislaus are by *Frà Martino*, and the Crucifixion, on the l., by *Giottino.* The first chapel on this side of the nave, dedicated to St. Martin (7), is covered with *paintings of events in the life of that saint, by *Simone Martini.*

The **crypt**, entered by a double flight of steps from the nave, was excavated in the rock around the place where the remains of St. Francis were discovered in a rude stone sarcophagus in 1818. The subterranean chapel, adorned with various marbles, is in the form of a Greek cross, having in the centre a handsome urn of bronze, in which the bones of the saint are preserved.

After a brilliant military career in the 13th cent., the celebrated captain, Guido da Montefeltro, charmed by the enthusiasm of St. Francis, retired to Assisi and assumed the habit of the new Order. Here he died in 1298, but the place of his burial is uncertain.

Sta. Chiara, built by Frà Filippo da Campello, in 1257, a few years only after the death of the saint, has a magnificent *wheel window, a nave of four vaulted bays, short transepts, a shallow pentagonal apse, and a curious screen enclosing the high altar. In the rt. transept is shown through a grating the Crucifix which spoke to St. Francis, and the skull of St. Agnes. In the crypt, reached by a flight of steps, at the foot of which are two beautiful columns of grey Egyptian granite, is preserved the body of S Chiara, the first abbess of the ord

which bears her name. St. Francis induced her at the age of 16 to renounce her family and her wealth, and cut off with his own hand her hair (preserved in a reliquary here). The central vault still retains some frescoes relative to the life of the Saint, probably by *Giottino*. A chapel on the l. has some interesting pictures of uncertain attribution, and in an opposite recess is a wrought-iron comunicchino for the use of the nuns.

The **Cathedral**, dedicated to St. Rufinus, its first bishop, dates from the early part of the 12th century; it was modernised by Galeasso Alessi in the 16th, but retains its fine *front with 3 wheel-windows, a beautiful arcade, and a massive tower of 1140. There are 3 good doorways, of which the central one rests upon lions. In the Sacristy is an ancient marble sarcophagus which served as a tomb for S. Rufinus. There are handsome stalls by *Giov. da Sanseverino* (1520); and on the rt. in the nave a picture of the Virgin and Child, with SS. Cesidio, Rufino, John Evan., and Peter Damian, by *Niccolò da Foligno* (1460). The piazza in front of the Cathedral has a modern statue of St. Francis by *Dupré*.

The **Chiesa Nuova** occupies the site of the house in which St. Francis was born. The closet is still shown in which his father confined him under the belief that his devotion and his charities were acts of madness.

In the Piazza is the fine *portico of an ancient **Temple of Minerva**; it consists of 6 fluted columns of travertine and a pediment, beneath which some fragments of ancient sculpture and Roman inscriptions have been collected for preservation. The ruin is attached to a church to which it has given the name of Sta. Maria della Minerva. From the pavement to the l. of the portico a flight of steps, protected by a grating, descends to the *ancient forum* at a lower level, in which are shown some Roman altars and inscriptions (50 c.).

A small **Collection of Paintings** and detached frescoes has been formed at the Municipio, nearly all Madonnas and Saints, attributed to *Tiberio d'Assisi* and *Ingegno*—much damaged, but often extremely beautiful.

The desecrated chapel of **Sta. Caterina**, on the S. side of the Via Principe di Napoli, has some traces of paintings on the outside by *Martinelli* (1422), and in the interior a Virgin and Child with Saints and Angels by *Matteo da Gualdo* (1468), and four finely painted *subjects from the life of SS. Anthony the Hermit and James, by *Pierantonio da Foligno* (1490).

In the same street is a fountain, with a curious public notice.

S. Pietro deserves notice for the 3 wheel-windows of its Gothic façade, and 6 lovely stone canopies, apparently sepulchral, against the walls within.

The suppressed Convent of **S. Damiano** (outside the town to the S.W. ½ m. down the hill from the Porta Nuova) contains some relics of Sta. Chiara, who here first founded her order, "the Poor Clares," not unknown in London. The buildings are miniature in scale, very humble but interesting: and the whole property was bought in 1879 by the Marquis of Ripon, to secure it from destruction or desecration. In the portico, or semi-cloister, are two beautiful *frescoes of the Annunciation and Stigmata, full of life and expression, by *Eusebio di S. Giorgio* (1507). The little church in the valley, about a mile below, is that of **Rivo Torto**, to which St. Francis and a few companions used occasionally to retire. It contains the bed of the Saint, with other relics.

Assisi has been the seat of a bishop since A.D. 240. The little town (2000) is full of picturesque nooks and corners, which might afford occupation to an artist for several days.

The great fair lasts from the 21st July till the 1st August. Another takes place on the 4th October, at the festival of St. Francis.

The Roman amphitheatre preserves

its outline only. Near it, outside the Porta Cappuccine, is a pleasant **Public Garden**, laid out on the well-wooded sloping grounds of a suppressed Capuchin convent. The **Castello**, ½ hr. above the town, may be ascended for the *view.

In a ravine on the flank of **Monte Subasio** (3620 ft.) is the **Santuario delle Carceri** (1700 ft.), where St. Francis retired for his devotions. It is picturesquely situated 1½ hr. E. of Assisi by a steep and stony road, without an atom of shade. The views on the ascent are fine, and the little chapel, with its tiny choir of 12 primitive stalls, contains numerous interesting relics of St. Francis.

A carriage road, affording delightful views, runs from Assisi to (6 m.) *Spello.*

A red limestone, *Ammonitico rosso*, used as marble in many of the buildings of Assisi and Perugia, is found in this part of the Apennines.

Leaving Assisi, the rly. traverses the plain of the Topino to

22 m. **SPELLO** Stat. (3500), on the l. (the *Colonia Julia Hispellum* of the Romans), built on a projecting spur of the red limestone. By the side of an ancient gate, before arriving at the modern entrance, is an inscription recording the fabulous exploits of Orlando. The Roman gate is well preserved, and is still called the *Porta Veneris*. It is surmounted by 3 figures, the central being that of a female, with a Senator on either side. The streets are very narrow and irregular, and are mostly paved with brick.

The Gothic Collegiate **Ch. of S. M. Maggiore** contains frescoes by *Perugino;* a *Pietà, of 1522; and a Madonna and Child with 2 saints, both in the choir. In the sacristy a Madonna and Child, by *Pinturicchio.* In the chapel of the Holy Sacrament, on the l., are 3 large **frescoes (1501), by Pinturicchio; the Annunciation, with the painter's portrait; the Adoration of the Magi,* in a fine landscape; and Christ disputing with the Doctors, a series of fine groups with highly finished heads, one of which is that of Troilo Baglioni, the Prior of the ch., at whose expense it was painted. On the rt. of the entrance is a Roman tomb with reliefs of an equestrian figure and an inscription, now used as a vase for holy water. In the Choir is a fine Renaissance canopy, on a pavement of majolica tiles. The sacristy has a small fresco by *Spagna.*

S. Andrea, consecrated by Gregory IX. in 1228, contains a large altarpiece by *Pinturicchio* (1508), of the Madonna and Child enthroned, with several saints in adoration, and *St. John at the foot of the throne writing the "Ecce Agnus" on the ribbon of his cross. A letter from Gentile Baglioni, Bishop of Orvieto, to the painter, has been introduced under the throne.

S. Girolamo, outside the town to the E., has a Sposalizio by *Pinturicchio.*

A house still bears the name of the "Casa di Properzio," and gives the poet's name to the street; though he was probably born at Assisi. In the plain, near the road-side, are traces of an *amphitheatre*, and there are some remains of an arch in the Via dell' Arco, with the inscription R. DIVI. Some Roman inscriptions are built into the wall of the ch. of S. Lorenzo.

At the highest point of the town, reached by steep and winding streets, is a terrace; it commands the whole plain of the Topino, the town of Foligno, the upper valley of the Tiber, the city of Perugia, the conventual buildings of Assisi, and the tertiary group of hills separated from that on which Perugia stands by the valley through which the Tiber winds its way towards Rome from Spello, continuing across the plain.

The river Topino is crossed to

22 m. **FOLIGNO** Junct. Stat. Excellent buffet.)

This walled town (10,000) lies lo

and is very hot in summer. It is the ancient *Fulginium*, a place of some importance as the head of a confederacy of Umbrian cities. During the Middle Ages it long maintained its independence, but was at last reduced by its more powerful neighbours; in 1439 it was incorporated with the States of the Church. It is an active and industrious episcopal town, and has a reputation for its cattle, woollens, and wax candles. Foligno and the neighbouring towns have suffered much from earthquakes, upwards of 70 persons having thus lost their lives in 1832. It is remarkable that the towns mostly visited by these convulsions are on alluvial deposits, while those on the solid calcareous rock, as Spoleto, Assisi, and Perugia, suffered comparatively little.

Foligno, like many of the smaller Italian cities, had also its School of Painting: its most celebrated master was *Niccolò da Foligno* (1458), to whom a colossal marble *statue* by Ottaviani has been erected at the entrance of the public garden. *Pietro*, his pupil, usually known as *Pietro Antonio da Foligno*, and *Liberatore*, also laboured here: *Bartolommeo della Croce* appears still earlier, having painted a picture for the Trinci family in 1430. Frescoes of earlier artists exist in the ch. of *San Giovanni Decollato*: *Liberatore* has left frescoes in the small chapel of the Madonna della Fiamingha, about half a mile from the town on the road to Perugia. Of *Pietro da Foligno* there are several good specimens in the town, especially those over the door of the Convent of San Francesco (1499) and over the entrance to the ch. of *Santa Lucia* (1471). The many good paintings which may be seen all about Foligno are by the pupils of Niccolò and Pietro.

The **Cathedral**, dedicated to St. Feliciannus, has preserved one of its mediæval entrances, opening on the principal piazza. The door is round-headed; on each side are lions supporting columns; round it are some *archaic sculptures*, the Evangelic *emblems*, *the Signs* of the Zodiac, heads of saints, etc. The façade, which is the only part left of the original structure, was erected in 1201. In a small chamber in the campanile are some faded frescoes of Passion scenes (13th cent.). The interior has been modernised.

The Ch. of the **Convent of Sant' Anna** or *delle Contesse*, with a cupola by *Bramante*, formerly contained the "Madonna di Foligno," now at the Vatican. The refectory and crypt contain some frescoes, but are inaccessible.

S. Niccolò preserves an *altar-piece by *Niccolò da Foligno*, upon which is painted the Resurrection, Mary and Joseph worshipping the infant Saviour, and, on the pilaster, several figures of saints. There is also a Coronation of the Virgin, with St. Anthony the Abbot and St. Bernardino, and a predella by the same painter.

La Nunziatella contains a *fresco by *Perugino*, much injured, of the Baptism of our Lord. There is also an angel on panel, attributed to him. In the sacristy is a fine fresco of the Entombment, with Mary Magdalene and St. John, by *Mantegna*, much injured.

San Domenico has a finely proportioned nave, now used as a military riding school.

In **Santa Maria infra Portas**, a very ancient church, the frescoes of the 14th and 15th cents. have been repainted: in the chapel, said to have been originally a heathen temple, and in which St. Peter and St. Paul are alleged to have officiated, are remains of some very early paintings, possibly of the 9th or 10th cent., or even earlier, completely effaced by a permanent reredos of wood and painted canvas, which covers the entire wall. Over the altar is a colossal half-length figure of Christ in the act of blessing, between St. Peter and St. Paul; below are the emblems of the Evangelists (two wanting); within the recess of a

small window is Christ bound to a pillar, and a six-winged seraph. In other parts of the ch. are good wall-paintings of S. Rocco, the Pietà, St. Peter Martyr, and an aged St. Jerome crowned by 2 angels. In the sacristy the Virgin and Child, probably the remnant of a large wall-picture, and St. Anthony the Abbot. Close by is the *Scuola d' Arti e Mestieri*, with an interesting collection of casts.

The churches of *S. Salvatore* and *S. Giacomo* have very fine doorways.

The **Palazzo del Governo** has an ancient chapel, painted in fresco for the Trinci family, once lords of Foligno, by *Ottaviano Nelli* (1424), an interesting specimen in the history of Art. The paintings represent the legendary life of Joachim and Anna, also the life of Mary from the Annunciation to the Assumption. The Crucifixion, and St. Francis receiving the stigmata, over the altar, are of inferior workmanship. The hall leading to this chapel is also surrounded with frescoes much faded. The keys are kept in the **Palazzo Comunale**, a large modern edifice in the Ionic style.

In an old House of Refuge in the Via dei Monasteri a small *picture gallery* has been formed of paintings collected from suppressed convents. They are mostly of the local school, and many at least as early as the 14th cent. Some are very archaic and curious. The best are—*Mezzastris:* Virgin and Child, with a Saint and 2 Angels, and a Coronation of the Virgin. *Petrus Antonius:* Virgin and Child (1486) and another of 1491.

4 m. E. of Foligno is the **Abbadia di Sassovivo**, now a farm house, with a beautiful *cloister of round arches, supported by 64 shafts of white marble, of which 7 are spiral. There is also some good terra-cotta arcading, and a mosaic cornice.

[5 m. W. of Foligno, upon an elevation on the bank of the Timia (the Tinia of the Romans) is

Bevagna, which retains almost unchanged its ancient name *Mevania*, celebrated by the Latin poets for the richness of its pastures, and still famous for its fine breed of cattle. Strabo mentions Mevania as one of the most considerable towns of Umbria. Here Vitellius took post as if determined to make a last stand for the empire against Vespasian, but soon after withdrew his forces. This city, being in a low, foggy district, is alluded to as the *Mevania Nebulosa* by Propertius: it contains some remains of an amphitheatre comprised within the Monastero del Monte, and Casa Bartoli, Marinucci, and Angeli. In the latter is a fine ancient frieze and some mosaics. The churches of *S. Michele* (12th cent.), the *Beato Giacomo* (14th), and *S. Silvestro* (1195), are interesting.

A road of 7 m. from Foligno (or one of 3 m. from Bevagna) leads to

MONTEFALCO, very picturesquely situated on a hill in the midst of a fertile plain, and commanding beautiful views. Carriage from Foligno, 8 to 12 frs.

Ch. of San Francesco. The choir is covered with frescoes of the life of St. Francis, by *Benozzo Gozzoli*, signed and dated 1452: beneath are a series of portraits of several personages of the Order, and under the window those of Dante, Petrarch, and Benozzo himself, or Giotto. These paintings are interesting as early specimens of Benozzo's style, but are inferior to his later works at S. Gimignano and Pisa. The altar-piece of the Virgin and Child with Saints, in St. Jerome's chapel, was also painted by *Benozzo* in 1452; on either side are histories from the life of St. Jerome; the vault and arch are probably painted by *Pietro da Foligno*. The next chapel has frescoes relative to S. Bernardino (1451), probably of the school of *Matteo da Gualdo*. In the 5th chapel is a picture of the Madonna del Soccorso, by *Ottaviano Nelli*, or possibly *Melanzio*. On the l. of the entrance is a Presepio, probably by

Tiberio d' Assisi. In the first chapel on l. is a *Virgin enthroned, with two Saints, by the same painter (1510). The frescoes of the Miracles of St. Anthony in the next chapel have been destroyed by repainting.

Ch. of l'Illuminata: the interior has been painted in fresco by the pupils of *Perugino* and by *Pietro da Foligno;* but everything has been rendered almost grotesque by restoration. The Martyrdom of the Patron Saint is by *Francesco Melanzio,* a native painter; the picture of adoring angels, above this, is by a scholar of *Pinturicchio.* The Nativity, Adoration of the Magi, Flight into Egypt, Christ in the Tomb, and Coronation of the Virgin, are by *Melanzio.* Over the principal door between the cloister and ch. are some very lovely little angels by *Benozzo Gozzoli.*

S. Leonardo has over the high altar a picture of the Virgin and Child with Saints, by *Melanzio* (1515).

A Picture Gallery (*Pinacoteca*) is now being formed in the town, and the best pictures from the churches of S. Fortunato and S. Bartolommeo have been removed here, including—St. Francis, S. Bernardino, and S. Sebastian, by *Mezzastris*—the Virgin, S. Fortunatus, and 3 other Saints, by *Melanzio* (1492)—S. Catharine between SS. Vincent and Nicholas, by *Lo Spagna*—some paintings by *Benozzo Gozzoli.*

San Fortunato, about a mile beyond the walls, on the road to Trevi, has a beautiful fresco by *Benozzo Gozzoli,* the Virgin and Child with an Angel (1450). In the cloisters, a chapel entirely painted by *Tiberio d'Assisi,* with incidents in the life of St. Francis, and the publication of the indulgence granted to his church, the Porziuncula. In a lunette over the door, the Virgin and Child with SS. Francis and Bernardino, and 7 beautiful angels. **S. Niccolò** has a pointed doorway, and *two frescoes of the* Virgin and Child, *on the l.*

[A cross-road from Montefalco to (6 m.) Trevi leads into the valley of the Clitumnus.]

Rly. to Fossato, for Cagli and Fano (Rte. 30); for Fabriano and Ancona (Rte. 27); for Gubbio and Città di Castello (Rte. 25).

Leaving Foligno, the rly. runs along the valley of the Clitumnus to

30 m. **TREVI** Stat. (1200), the Trebia of Pliny, in a very picturesque situation, upon a hill on the l. In the church of **La Madonna delle Lagrime,** ½ m. below the town, is a large *fresco by *Perugino;* the Virgin and Child with Angels, SS. Peter and Paul, a landscape background and several figures in the distance. To the l. a fresco of the Deposition, by *Lo Spagna,* with St. Ubaldo in a lunette above. **San Martino,** outside the gate (keys at the Municipio), has a beautiful fresco in the portico, of the Virgin and Child with two adoring Angels; and in the Chapel of the Cemetery a fine *Virgin, surrounded by 9 cherubs, with SS. Jerome, John Baptist, Francis, and Fra Leone (1511); both by *Spagna.* **S. Emiliano** is an interesting old edifice, lately restored.

In the Municipal Palace is a small **Pinacoteca.** The best pictures are a Coronation of the Virgin by *Lo Spagna,* and a Gothic triptych on which are depicted the Passion and Crucifixion, of the early Umbrian or Florentine school.

Trevi is the best starting-point for the sources of the Clitumnus and the Temple described below. A light carriage may be hired to visit these interesting sites, and afterwards the ch. of San Giacomo, so as to reach Spoleto in about 2 hrs.

Soon after leaving Trevi the rly. runs close to the Clitumnus, "the fame of which is united by the poetry of Virgil with the triumphs of Rome and the Capitol itself:"—

Hinc albi, Clitumne, greges, et maxima taurus
Victima, sæpe tuo perfusi flumine sacro,
Romanos ad templa Deûm duxere triumphos.
Georg. ii. 146.

3 m. from Trevi the small ancient **Temple** seen on the l. from the rly., supposed to be the one described by Pliny as dedicated to the river-god Clitumnus, and now used as a chapel (S. Salvatore). The road passes at the back of the edifice. The river, which rises at a short distance further on, is still called by the peasantry the *Cliturno* and *Clitunno*. There are, however, some points connected with the authenticity of the temple which require to be noticed. The temple itself is described by Pliny as having been an ancient edifice in his day: but antiquaries and architects agree in regarding the present building as more modern, bearing evidence of the corruption of art, and posterior to the time of Constantine. The representation of Christian emblems, such as bunches of grapes and the cross on the façade and upon the tympanum towards the road, as well as the labarum over the altar, do not appear more recent than the rest of the building. Sir John Hobhouse has endeavoured to meet some of the objections by stating that, when the temple was converted into a chapel, the interior was modernised.

The façade towards the river consists of a pediment supported by 4 columns and 2 Corinthian piers, two of the columns with spiral flutings, the others covered with fish-scaled carvings, all resting on a solid basement entered by a circular-headed door, opening into a chamber, the roof of which is formed of horizontal slabs of marble, on which are engraved some mutilated inscriptions in fine Roman letters, one containing the name of a certain *Septimius Plebeius*, and possibly belonging to the edifice mentioned by Pliny. The peristyle is reached by two doors (one closed), approached by stairs; out of this opens the small chapel; the decorations over the altar and ciborium are in the same style as those on the outside of the edifice, evidently early Christian, the labarum of Constantine being one of the ornaments. The sculptures on the pediment towards the road, coeval with the rest of the building, are very like some of those of the 5th or 4th cent. at Ravenna.

In spite of these difficulties, the existing building may be considered at least to mark the site of the temple of Pliny; and English travellers will doubtless give due weight to the tradition which has been been accepted and celebrated by Dryden, Addison, and Byron.

Half a mile further is **Le Vene** (a name derived from the neighbouring springs). Here are the sources of the Clitumnus; they issue close to the road from the Secondary limestone, as an abundant stream of pure crystal water. The village on the heights above is *Pissignano*, with a ruined castle. Further on, to the l., are the villages of Campello and Bianca. About half-way between them and Spoleto, in the village of **S. Giacomo**, is a church containing in the tribune some good frescoes by *Lo Spagna* (1526). Below is the portrait of the Saint and two of his miracles; above, the Coronation of the Madonna. The chapel on the rt. has been repainted, but all the rest is admirably preserved. On the l. S. Sebastian and S. Roch, with Virgin and Saints and Angels above (1527). The road continues to Spoleto, the approach to which is fine. The rly. runs near the high road, and reaches

41 m. **SPOLETO** Stat. (11,200), ½ m. from the town. Carriage, 50 c. This ancient city is the seat of an archbishop for the united dioceses of Spoleto, Bevagna, and Trevi; its bishopric is as old as the time of S. Peter, the 1st bishop having been St. Brizius, A.D. 50. The town is built on the slope of a high hill, surmounted by a castle; a modern road leads up in zigzags. It has some manufactories of woollen cloths.

Spoleto was the *Spoletium* of the Romans, "colonised A.U.C. 512. 25 years afterwards it withstood, according to Livy, the attack of Hannibal, who was on his march through Umbria, after the battle of Thrasimene. This resistance had the effect of check-

ing the advance of the Carthaginian general towards Rome, and compelled him to draw off his forces into Picenum."—*Dr. Cramer.*

During the Middle Ages Spoleto and Benevento were the first Lombard states which established themselves as duchies with a kind of independent sovereignty. While that of Benevento, which set the first example, had spread over half of the present kingdom of Naples, Spoleto included within its territory nearly the whole of Umbria. After the overthrow of the kingdom of the Lombards by Charlemagne, the dukes of Spoleto, like the other petty princes of Italy, became vassals of the empire; but it was not long before they reasserted their independence, and exercised their ancient Lombard rights. When the Countess Matilda had bequeathed to the Holy See, in the reign of Gregory VII., her extensive fiefs of the March of Ancona and the duchy of Spoleto, the city, notwithstanding, continued to preserve its municipal government, and indeed maintained it so effectually that the popes found it necessary to issue specific decrees for depriving it of its rights. Among the casualties to which its strong position and independent government exposed it in the Middle Ages, one of the most remarkable was its siege by Frederick Barbarossa; the citizens sallied from their walls and gave him battle, but they fled before the charge of the German cavalry; the town was given up to pillage for 2 days, and a large portion of it was destroyed by fire. During the events which followed the French revolution, and the subsequent invasion of Italy, Spoleto, Perugia, and the other neighbouring towns, were incorporated with the Roman republic.

Unfortunately many of the ecclesiastical buildings in Spoleto have of late been desecrated, and their mosaics and other artistic treasures thereby much damaged.

The ***Cathedral**, dedicated to Sta. Maria Assunta, occupies a commanding situation in the higher parts of the town; it dates from the period of its Lombard dukes, and still retains many vestiges of its original pointed architecture. The five arches of the façade are supported by ancient columns. The frieze is ornamented with griffons and arabesques, and at each extremity is a stone pulpit facing the piazza. Over the portico is a large mosaic of the Saviour throned between the Virgin and St. John, and bearing the name of the artist, *Salsernus*, with the date 1207, a work of interest in the history of the revival.

The interior was modernised in 1644 by a cardinal archbishop of the Barberini family. The frescoes in the choir, of the Annunciation, Nativity, Death of the Virgin, and Coronation, have suffered from time and restorations. They were painted by *Frà Filippo Lippi*, and finished after his death by *Frà Diamante*, his friend, in 1470. The winter choir is richly carved, the designs of the wood-work being attributed to *Bramante*. Here is a beautiful Virgin and Child with SS. Gregory and Jerome, by *Lo Spagna*. The chapel on the l. of the choir contains the tomb of *Frà F. Lippi*, who died here in 1469 from the effects of poison administered by the family of a noble lady, Lucrezia Buti, whose affections he had won, and whom he had carried off from the convent of Sta. Margherita at Prato. His monument was erected by Lorenzo de' Medici, after an ineffectual attempt to induce the magistrates to allow him to remove the ashes of the painter to Florence; the epitaph was written by Politian. Opposite is a fine monument to one of the Orsini family. There are 4 handsome granite candelabra at the corners of the high altar, and a good inlaid pavement, in small patterns.

On the vault of the **Baptistery** are frescoes of Adam as the beginning (*Origo*), Noah (*Interitus*), Moses (*Lex Vetus*), and Melchizedek (*Origo Novæ Legis*), all in the style of Giulio Romano; the font of travertine has poor reliefs of the Life of Christ. The chapel first on the rt. contains a fresco,

now much injured, attributed to *Pinturicchio.*

The **Ch. of S. Domenico**, striped red and white, with an excellent round doorway, possesses a good copy of the Transfiguration of Raphael, by *Giulio Romano.* The **Istituto Tecnico**, established in the convent adjoining, has a Crucifixion, by *Spagna.* The very old church of **S. Pietro**, outside the Roman gate, is an example of Lombard architecture; the front is noticed by Mr. Hope for its great profusion of sculpture—angels, men, monsters and devils in combat. The interior has been modernised. **S. Niccolò**, deserted by reason of fire, has a good pointed doorway with red shafts.

S. Ponziano, outside the town to the N., has a good Lombard front, and a square-headed mosaic doorway.

The *Palazzo Pubblico*, or *Comunale*, includes a small **Pinacoteca**, to which has been removed an interesting fresco of the Virgin and Child, with SS. Jerome, Francis, Catharine, and a Bp., under glass, by *Spagna* (1500). Also a good *Virgin and Child, with S. Lorenzo and a Bp. (1530), and other frescoes, by *Lo Spagna*, formerly on one of the inner walls of the citadel, and removed here in 1800 for better preservation. A block of stone has been deposited here which was found in the neighbourhood of Spoleto, not far from an ancient ch. called Madonna del Bosco. It bears on two sides a Latin inscription forbidding the violation of a sacred grove, and imposing a penalty on evil-doers. The style of the language shows it to be of great antiquity. Fine *chimney piece.

The **Piazza della Porta Nuova** has a small Madonna, with a blue veil, in fresco, painted in 1502 by *Crivelli*, a native artist.

The **Citadel** (La Rocca) is a massive building surrounded with a strong rampart, and occupies a picturesque and commanding position overlooking the town. It is now a prison, and contains upwards of 600 convicts. It was built by Theodoric, destroyed during the Gothic war, repaired by Narses, subsequently rebuilt by Cardinal Albornoz, and enlarged by Nicholas V. The *view from the walls embraces the whole valley of the Clitumnus, the Apennines from the Pass of Monte Somma to the high peak above S. Angelo in Vado and Città di Castello, the cities of Perugia and Foligno, the churches and convents of Assisi and Spello, and the villages scattered upon the plain. Beneath the more modern foundations of the castle, near the city gate, some remains of polygonal walls are still visible.

The ***Aqueduct**, called Ponte delle Torri, crossing the deep valley which separates the hill-city from the opposite mountain, serves also as a bridge. Its height is 266 feet, and length 676. It is supported by a range of 10 very lofty pointed brick arches on stone piers, and it is said to have been built by Theodelapius, third duke of Spoleto, in 604. It bears, however, evidence of repairs and additions long subsequent to the Lombard period, and its substructions, and the body of the 9 piers, are perhaps all that can safely be regarded as belonging to the original structure. The water which supplies the town and castle is carried over it by a covered canal from Monte Luco; and at a lower level, but still at a considerable elevation above the bottom of the ravine, is the roadway; there is a wider space with benches in the centre, which affords a striking view.

The Roman antiquities of Spoleto consist of the arch through which the principal street is carried, called the *Porta della Fuga* and *Porta d'Annibale*, from the tradition that Hannibal was repulsed in his attempt to force it. It is a plain arch, with a device of the Middle Ages—a lion devouring a lamb. The **Chiesa del Crocifisso**, N. of the town, preserves part of the walls and the columns of a temple, supposed to be that of Concord, with the façade of a very early Christian church. It is in the form of a Roman

basilica, probably of the time of Constantine, with sculptured ornaments on the front, and 6 fluted Corinthian columns. The columns of the nave are built up into the wall, and there are no windows, except in the front and transepts. Adjacent is the Campo Santo. In **S. Andrea** (now a barrack) the fluted marble Corinthian columns are said to have belonged to a temple of Jupiter. In **S. Giuliano** are some fragments of the Temple of Mars. Besides these there are some remains of an ancient theatre, and a ruin still called the palace of Theodoric.

Outside the town, to the S., is the ancient **Church of S. Paolo**, with remains of very old paintings — the Creation of Eve and other Bible histories, probably earlier than the 10th cent.

1 m. E. of the town, beyond the aqueduct, picturesquely situated on a spur of the Apennines, and beautifully wooded, is

***Monte Luco**, with its monastery of S. Giuliano, the church of the Madonna delle Grazie, and numerous hermitages. It was made a place of pilgrimage by St. Isaac of Syria, A.D. 528. A horse-path ascends steeply in 1½ hr., amid magnificent scenery. The monastery dates from the 10th cent.; but the great attraction of the spot is its beautiful position, and its grove of oaks, which have been protected and preserved by the ancient municipal laws of Spoleto.

A carriage-road leads from Spoleto to Norcia, following the course of the upper valley of the Nera; it is continued across the central ridge of the Apennines to Arquata, to Ascoli and the shores of the Adriatic. (See Rte. 29.)

On leaving Spoleto the rly. ascends the valley of the Maroggia, until it reaches the summit-level (2230 ft.) at the *Pass of Baldiuni*, traversing the chain of Monte Somna by a tunnel 1726 yds. long, to descend afterwards *the narrow gorge* of La Serra. The *picturesque* mediæval fortification of *La Rocca di San Zenone* is passed before arriving at

59 m. **TERNI** Stat. (10,000). Omnibus to the town, ¾ m. distant.

This interesting town, occupying the site of ancient *Interamna*, between two branches of the river Nar, is a very thriving place, with manufactures of woollen cloth, iron, and glass, and establishments for winding silk from the cocoons. It claims the honour of being the birthplace of Tacitus the historian, and of the emperors Tacitus and Florian.

The **Cathedral**, dedicated to Sta. Maria Assunta, was built from the designs of Bernini. Its high altar is rich in marbles.

San Francesco (13th cent.) has a good Lombard portal, and a square bell-tower with 2 ranges of windows, the interior modernised, except an ancient chapel on rt. of the choir, containing frescoes bearing the date of 1301, and representing the Inferno on one wall, and numerous saints behind the altar: all are coarse in execution, and of the early Umbrian school. Over the altar in the rt. transept is a good 15th-cent. painting of the same school, of the Virgin and Child, with SS. Bonaventura, John Baptist, Louis, and Francis, on a gold ground.

The *Antiquities* consist of some remains of an amphitheatre in the gardens of the episcopal palace; a circular temple in the ch. of *San Salvatore*, called by local antiquaries the Temple of the Sun; vestiges of another building, called the Temple of Hercules, in the cellars of the college of San Siro; and remains of baths in the Villa Spada. Some Roman inscriptions are also preserved in the Palazzo Pubblico, and on the *Promenade* behind the cathedral, where there is a modern bust of Tacitus.

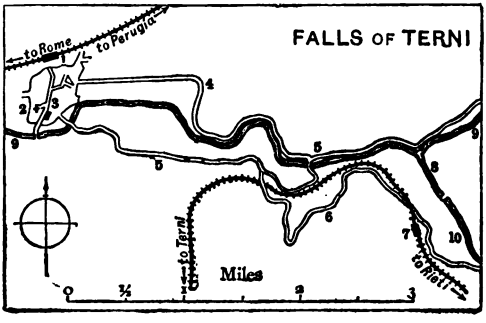
The great interest of Terni is derived from the

***Cascata delle Marmore**, so celebrated as the FALLS OF TERNI. They

are nearly 5 m. from the town, and can be reached on foot in 1½ hr., the whole excursion occupying about 4 hrs. The return may be made by rly. The charges for conveyances are—for 1 traveller, 5 frs.; for two, 7 frs.; and for every additional one, 2 frs.; guides (unnecessary), 3 frs. for one or more visitors. The importunities of guides and beggars, and the small fees payable at every point of view, are a great nuisance. Carriages taken from the hotels are somewhat dearer.

The **New road** to the Falls runs along the rt. bank of the Nera, and joins (near the Villa Graziani, 1¼ m. from the Falls) the old road, which crosses the river beyond the village of Papigno, mentioned below. The **Old road** leaves Terni by the Strada Garibaldi, crosses the Nera, and after 2 m., at a small chapel, turns l. under the village of Papigno, and crosses the stream. The road to the rt., at the point of junction, leads to the top of the Falls, and thence to Rieti; but this method of approach is not recommended, as the Cascade should by all means be first viewed from below.

From the Villa Graziani, where the two routes join, the road ascends, and 2 m. further bends to the rt., passing close to the foot of the waterfall. Just before reaching this spot, a path ascends into the wood on the l., reaching in 10 min. a higher point of view, and the climb in this direction may be



1. Rly. Stat.
2. Cathedral.
3. Albergo dell' Europa.
4. New Road.
5, 5. Old Road.
6. High road to Rieti.
7. Stat. of Le Marmore.
8. Falls.
9, 9. River Nera.
10. River Velino.

indefinitely prolonged. Descending to the road, the Nera should be crossed by a natural bridge about 50 yds. in the direction of Terni, whence a path ascends the l. bank in ½ hr., passing several varied points of view. These are not easily missed, especially as a toll of a few soldi is levied at each of them, by the proprietors of some garden or pavilion. The bed of the river above the Falls is about 50 ft. wide, and the rapidity of the stream is 7 m. an hour.

The finest general view is undoubtedly that from the opposite side of the road, facing the Falls; but the *most wonderful and impressive is certainly that from a stone hut perched on an isolated ledge,* in full sight of the Upper Fall. Unfortunately, the drenching spray makes it impossible to stay here long. 10 min. higher up is a cottage, which looks down grandly on the spring of the Upper Fall. Not the least among the charms of the spot is the bridge across the quiet stream, which glides like a swift canal between arching wooded banks, 10 min. further. The path from the lowest cataract winds among curious formations of yellow coral-like travertine, very crumbling to the touch, and highly interesting to the geological student.

The Falls of Terni were never so truly or powerfully described as in the well-known and most beautiful stanzas in Childe Harold. Elsewhere, Lord Byron gives his opinion that "either

from above or below, they are worth all the cascades and torrents of Switzerland put together: the Staubbach, Reichenbach, Pissevache, Fall of Arpenaz, etc., are rills in comparative appearance." He remarks also the singular circumstance "that two of the finest cascades in Europe should be artificial—this of the Velino, and the one at Tivoli." †

The formation of this cascade was the work of the Romans. The valley of the Velinus was subject to frequent inundations from the river, which was so charged with calcareous matter that it choked up its bed with travertine deposits, and thus subjected the plains of Rieti to constant inundations from the lakes which it traversed at that part of its course. "The drainage of the stagnant waters produced by the occasional overflow of these lakes and of the river was first attempted by Curius Dentatus, the conqueror of the Sabines (B.C. 271). He caused a channel to be made for the Velinus, through which the waters of that river were carried into the Nera over a precipice of several hundred feet. It appears from Cicero and from Tacitus that the drainage of the Velinus and Nera not unfrequently gave rise to disputes between the inhabitants of Reate and Interamna."—*Dr. Cramer.*

In one of these disputes, which happened in the year of Rome 700, Cicero was consulted by the inhabitants of Reate, who erected a statue to him for his services on the occasion. For nearly 15 centuries from its first excavation the Curian channel continued to relieve the valley of its superabundant waters; but in 1400 it was so much obstructed that the people of Rieti opened a new one, which was followed by inundations in the lower valley and in the plain of Terni. Braccio da Montone, the Lord of Perugia, interposed, and had a new channel cut, but it was speedily filled up. From that time to the end of the 16th cent. the inundations either above or below the Falls gave rise to constant contentions between the two towns; and the architects Sangallo and Fontana were employed upon the works, but with little success. In 1785, it was found necessary to adopt further measures to protect the landholders of Terni, and a new channel was accordingly cut, by which the Velino is brought into the Nar at a more acute angle, and the effectual drainage of the plain of Rieti is secured.

The height of the Waterfall has been much exaggerated by local writers. Recent measurements place the principal Cascade at 330 ft., and the inclusive height of the entire Fall at 600.

Following the stream above the Falls, a delightful walk of ½ hr. leads to the ***Lago di Piediluco.** The road skirts the lake to the l., and in another ½ hr. reaches the village of the same name, at the foot of a hill clothed with box. The lake may be crossed to the stat. of *Piediluco*, on the W. bank, in ½ hr.; rly. thence to (11 m.) Terni. The high road is, however, well worth walking.

The road by which travellers who have descended to the Belvedere and Lower Fall return to Terni is carried along the valley of the united rivers through groves of ilex. It passes opposite the grounds of the Villa Graziani, one of the residences of Queen Caroline when Princess of Wales. The scenery here is exceedingly beautiful The mountain-sides are covered with timber, among which the ilex, the chestnut, and the olive are conspicuous, while the lower slopes are rich in mulberry plantations and vineyards.

The rly. follows the course of the Nera to

67 m. **NARNI** Stat., close to the Bridge of Augustus; from whence the town, high up on the l., is most picturesquely seen. Carriage in ½ hr., 1 fr.

† It should be remarked, however, that the fall of Tivoli referred to was not the modern one, but that which formerly existed under *the temple; the stream* being now diverted to *the opposite side of the valley.*

Narni (3209) is an ancient Umbrian city, situated on a lofty hill (1190 ft.) commanding a fine view over the valley of the Nar, and an immense extent of fertile and varied country as far as the Apennines. Its old towers and castle give it a striking appearance from many parts of the neighbouring country; but it is badly built, and the streets are narrow and dirty. It is the Narnia or Nequinum of the Romans, the birthplace of the emperor Nerva, of Pope John XVIII., and of Erasmo da Narni or Gattamelata, the condottiere of the 15th cent. It is the seat of a bishop. The *Castle*, a square edifice, with a high keep, is used as a prison.

From that grey crag, where, girt with towers,
The fortress of Nequineum lowers,
O'er the pale waves of Nar.
MACAULAY.

The ruined ***Bridge of Augustus**, just below the rly. stat., has for ages been regarded as one of the noblest relics of imperial times. Here the Nar enters the deep glen, through which it flows from the plains of Terni to its junction with the Tiber. At the opening of this defile the bridge formerly spanned the river for the passage of the Flaminian Way, but only one arch and two dismantled piers remain. Nothing can be grander in its general effect, or more striking in its details, than this bridge. It was originally of 3 arches, built of massive blocks of limestone. That on the l. bank is still entire: its height is upwards of 60 ft., and the width between the piers is little less than 30. Martial alludes to the bridge in the following passage:—

Se jam parce mihi, nec abutere Narnia Quincto;
Perpetuo liceat sic tibi ponte frui.—*Ep.* 92.

The poets gave the Nar at this place the epithet *sulfurea:* its waters are still turbid, and contain a small quantity of sulphuretted hydrogen gas, which may be traced in most of the waters descending from the calcareous mountains of the Apennines. It is a walk of 40 min. from the old bridge to the town. [10 min. from the stat. a road branches off to (8 m.) to **Amelia** (omnibus in 1½ hr., 2 frs.).] Entering Narni, the atrium of the *Dogana* has 4 columns of pavonazzetto marble with carved white capitals from the disused ch. of *S. Domenico.*

The **Cathedral**, dedicated to S. Juvenalis, the first bishop of the see, A.D. 369, dates from the 13th cent. The nave has 16 columns of travertine covered with white paint. In a niche to the rt. of the door is a fresco of the Virgin and Child with 6 adoring angels. Beyond is a curious old choir-screen in white marble built into the wall, with rude reliefs and pretty arabesques in porphyry and serpentine. There are some handsome ancient marbles in the rt. transept. A niche to the l. opposite the door has a *fresco of the Virgin and Child with SS. Mark and Anselm (1517). In the modernized crypt are 2 curious oblongs of ancient marble hung on the wall, from the Catacombs of Calixtus. A chapel in the nave to the l. has a good fresco of the Virgin and Child with 2 boy angels. There are 2 white marble pulpits with low reliefs: that on the rt. has a stem of pavonazzetto marble, with the date 1490.

The desecrated ch. of **S. Girolamo**, of excellent pointed work, has a lunette in fresco of the Virgin and Child with SS. Francis and Jerome, by *Pier Antonio.*

***S. M. in Pensola** (20 yds. beyond the fountain in the Piazza) has a very remarkable atrium, said to be as old as the 2nd cent., having 2 columns, 2 half-columns, and square doorways framed in arabesque with monsters in low relief. The **Palazzo Comunale** has curious fragments let into its outer wall (among them reliefs of horsemen), and a flat colonnade under a pointed arch. In an upper room is a fine *Coronation of the Virgin in oil, with numerous angels and cherubs on a gold ground, by *Ghirlandajo.* Below is a crowd of Saints, among whom S. Francis is conspicuous, the picture

having been painted for the Zoccolanti convent outside the town. On the predella, the Stigmata, Pietà, and S. Jerome. Over an inner door is a ruined fresco of the Virgin and Child.

The train descends the romantic valley of the Nera, passes through 2 tunnels, and crosses the Tiber shortly before reaching

76 m. **Orte** Stat. (poor buffet), on the main line between Chiusi and Rome. For the remainder of the journey to

128 m. **Rome**, Terminus Stat., see Rte. 21.

ROUTE 23.

PERUGIA TO TERNI, BY TODI. 52 m. Carriage road.

Perugia is quitted by the Porta S. Pietro, whence a continuous descent of 4 m. leads into the plain. At

6 m **Ponte Nuovo**, a fine old bridge of 5 arches in red brick, with a tower over its gateway, the Tiber is crossed to its l. bank, which is followed at some little distance to

8 m. **Deruta**, standing off the road to the l. Through a very pretty oak-grown country the road now ascends to the miserable village of

9 m. **Casalina**, formerly the property of the Benedictine monks of S. Pietro, whose arms and monogram constantly appear. Almost the entire country hereabouts belonged to them. The poor ch. has a mediæval tower. ½ m. beyond, the village of *Ripabianca*, with 15th-cent. frescoes and remains of an ancient reservoir, rises on the l., and the slender tower of *Collezzone*, so conspicuous from Perugia, is seen on a height. The Paglia is crossed on a bridge of 4 arches. On the rt. rises *Monte Castello*, to which a road branches off, 5 m. short of Todi. 2 m. further a dry river-bed is crossed by a fine old bridge, and a steep ascent leads to

28 m. **TODI** (4500), an ancient Umbrian city, the Tuder of the Romans, situated on a hill (1500 ft.) commanding extensive views.

> Excelso summi qua vertice montis
> Devexum lateri pendet Tuder.
>
> *Sil. Ital.*

On the l., just within the gate, is the ch. of **S. Niccolò**, with a good 14th-cent. pointed doorway and wheel, and some early frescoes. Behind it, in a garden, are scanty remains of an Amphitheatre. On the N. side of the principal piazza is the

***Cathedral**, approached by an imposing flight of 29 steps. Its front has 3 pointed doorways, each surmounted by a wheel, of which the central one is remarkably fine. Of the flanking towers in the original design, one only has been erected. The wall of the rt. or E. aisle against the lower part of which a row of mean shops and houses has been built, has good windows in its upper range. Behind the round apse is some rich and ornamental work belonging to the original foundation of the 11th cent., and on the W. side a good arcade resting on masks runs under the eaves.

The nave has 9 round arches on alternate pilasters and ancient columns with rich and varied capitals of foliage, or figures of Saints. At the 2nd altar l. are remains of a fresco by *Spagna*, representing the Holy Trinity. At the end of the l. aisle is a tomb of one of the Cesi family (1601). The large fresco of the Last Judgment is much damaged. The Choir was rebuilt in

the 14th cent., and is raised on steps above a crypt, whose altar is supported on colonnettes. In the Chapter house is an oil painting of SS. Peter and Paul by *Spagna* (1516).

The Gothic ***Palazzo Comunale**, on the E. side of the piazza, has a **Pinacoteca** to the l. on the ground floor, containing a fine *Coronation of the Virgin, in tempera, with a Choir of angels, by *Spagna* (1511), for which he was paid 200 golden ducats; 25 Saints are grouped below. The predella is at the Louvre. By him also are 2 panels of Saints, and other small pictures. A few local antiquities are here exhibited. The **Palazzo del Governo**, on the S. side, is a good Renaissance building. On its front is a bronze eagle, with its feet resting on brackets. The street on the rt. leads immediately to the ch. of ***S. Fortunato** (1292), also approached by steps, with a triple doorway, of which the central one is pointed and the others round. It has a lofty nave and aisles of equal height, and a good polygonal apse. The 14th-cent. altar has pointed trefoil arches on 10 colonnettes; the handsome Renaissance stalls are panelled, and carved with arabesques. Though of great size, the ch. has only 4 bays, and is without transepts. The upper part of the front is unfinished; the ch. stands S. and N., and has a short pyramidal spire. Descending the steps, the street to the l. leads to the Porta Valle, a little beyond which, below the road on the rt., are some extensive and massive remains of Roman walls. A mile from the gate, bearing in a curve round the hill, is the finely proportioned *Church of **S. M. della Consolazione**, designed by *Cola di Matteuccio* in 1508, continued at intervals by various architects, and not completed until 1550. The plan is very simple, consisting of a Greek cross with round-apsed Choir, the other 3 arms ending in heptagons, and opening immediately out of the spacious centre, which is covered with a lofty dome. For quiet grandeur of effect, and tasteful elegant design, there is not a more remarkable building of the kind in Italy. All the piers, columns, and vaulting ribs are of travertine: but the fittings of the interior are unusually mean.

The Church of **S. Prassede**, on the E. side of the town, has an unfinished front of red and white in horizontal courses, with a good 14th-cent. doorway. There are several other small churches of the same character.

The visible remains of Etruscan work in Todi are scanty and almost insignificant, having been built over, or used as substructions for the early Roman walls. Following the Via di S. Lorenzo rt. from the steps of the Duomo, as far as the little ch., and turning S. into the Vicolo Scalabrini, some fragments may be discerned in a vault or cellar.

On the E. declivities of the hill on which the city stands, within the outer circuit of walls, are extensive remains of a massive *Roman wall, persistently called Etruscan, but built of huge rectangular blocks like the Augustan work at Perugia. On the face of this wall stand 4 large niches, surmounted with a cornice, which probably belonged to a basilica in the ancient forum.

Below this spot is the little ch. of **S. Ilario** (1289), with a curious double bell-cot, each tier having 3 round arches. Within, on the l., is a spoilt fresco of the Virgin by *Spagna*.

S. M. in Camuccia, in the S.W. quarter of the city, has a 13th-cent. round apse, well preserved on the outside.

Jacopo de' Benedetti, called Frà Jacopone, author of the Stabat Mater, was born here in the 13th cent. He was educated as a lawyer, and was noted for his pungent sayings and writings. Once when thrown into prison at Palestrina for something which he had written against Boniface VIII., the Pope is said to have asked him tauntingly when he expected to get out. "When you come in," was the reply; which was actually the case shortly afterwards; for when the Colonna, with whom the

Pope had been contending, came into power, they liberated Frà Jacopone and imprisoned the Pope. Jacopone wrote some very beautiful hymns and other canticles, particularly distinguishable for aptness and sound sense. He died in 1306.

[Carriage-road 18 m. W. to Orvieto, over a well-wooded and picturesque country, the hilly region between the valleys of the Tiber and Paglia.]

On leaving Todi the road first descends, and then mounts continually over the high range of hills that separate the valley of the Tiber from that of the Nera. The Convent outside the town to the rt. is that of the *Cappuccini*, now dismantled. About half-way to Terni, 1 m. on l., and near the village of *Rosaro*, is *Cassigliano*, on the site of the Umbrian city of *Carsulæ*: between Castel Todino and San Gemine the road attains its highest point. 2 m. before reaching San Gemine, the Via Flaminia from Bevagna to Narni, passing by Massamartana and Acquasparta, joins the modern road; the Roman station of *Ad Martis* was near Massa. **Acquasparta**, 5 m. N. of this point, has a Franciscan ch. of 1290, with an ancient cloister and a Madonna in fresco of 1430.

15 m. **San Gemine** (1500), a poor village; beyond it the road bifurcates—that on the rt. leads to *Narni*, descending constantly to the Nera, which it crosses near the bridge of Augustus (Rte. 22); that on the l. continues to Terni, passing below (19 m.) *Cesi*, near which there is a large natural cavern in the limestone cliffs of the oolitic formation.

24 m. **Terni** (Rte. 22).

ROUTE 24.

AREZZO TO FOLIGNO, BY BORGO SAN SEPOLCRO, CITTÀ DI CASTELLO, AND GUBBIO. 111 m. RAIL.

This line runs E. from Arezzo, traversing a hilly district to

21 m. **Ville Monterchi** Stat., at some distance from the town of Monterchi (*Mons Herculis*), which rises E. The rly. now bears N. to

Citerna Stat., the church of which contains—our Saviour surrounded by angels and saints, by *Raffaele del Colle*; a Crucifixion, by *Circignani*; St. Francis and St. Jerome, and a Madonna and Child with St. John, both of the school of Raphael.

24 m. **Anghiari** Stat. (1600), in one of the churches of which is a large picture of the Last Supper by *Antonio Sogliani*. A battle was fought here June 29, 1440, between Piccinino, the Milanese general, and the Florentine army under Giovanni Paolo Orsini, when Piccinino was compelled to retire on Borgo San Sepolcro, and half his army fell into the hands of the Florentines.

Leaving Anghiari, the rly., runs N. to

29 m. **BORGO SAN SEPOLCRO** Stat., formerly a fortified town; but nearly all its towers were destroyed by the earthquake in 1789. It may be called a city of painters, for few provincial towns in Italy have produced so many. The names of *Pietro della Francesca*, *Raffaele del Colle*, *Santi di Tito*, *Cristoforo Gherardi*, and numerous others of less note, are sufficient to justify the partiality of local historians who have called it a school of painting (see Introduction, § 8).

Borgo San Sepolcro is said to have had its origin from some pilgrims, who, returning from the Holy Sepulchre at Jerusalem, whilst resting here received the Divine command in a dream to build a church and place their relics in it. The city formerly belonged to the Holy See, but in 1440 Eugenius IV. made it over to the Florentines. It was raised to municipal rank by Leo X. in 1515. It is surrounded by walls with bastions at the four angles, that towards the N.E. forming the castle or fortress. The principal street, running from the Porta Fiorentina to the Porta Romana, is the Corso; the two largest open spaces are the Piazza del Duomo and Piazza San Francesco.

The **Cathedral** is a fine building, said to date from 1012. The Graziani chapel, the first on the rt., contains a work painted for the family by *Palma Giovane* (1602): an Assumption, with the 12 Apostles in the foreground. The Ventura chapel (3rd) has a painting by *Santi di Tito*, the Incredulity of St. Thomas. In the *Choir* is the Resurrection, by *Raffaele del Colle*, and a repetition by *Perugino* of his great picture of the Ascension, formerly in the ch. of St. Peter at Perugia, and now at Lyons. On the opposite side of the ch. is the Madonna del Rosario borne by angels, by *Antonio Cavallucci*. Near it is the Holy Trinity, with St. Andrew, Sta. Cristina, and the Magdalen, by *Cherubino Alberti*. Lower down, the Pichi chapel has a Nativity by *Durante Alberti*. The Laudi chapel contains a picture of the Annunciation by *Giovanni de' Vecchi*. All these are native painters. The last chapel has a Crucifixion by *Giovanni Alberti*, the painter of the Sala Clementina in the Vatican. Over the door of the Sacristy is a grand painting of the Almighty supported by angels, by *Raffaele del Colle*. The fragment in fresco of two saints in the sacristy is by *Gerino da Pistoja, a pupil of Perugino.*

The ancient **Ch. of S. Francesco,** *with its rich Gothic* doorway, contains a St. Francis receiving the stigmata, by *Giovanni de' Vecchi;* and Christ disputing with the Doctors, a fine work of *Domenico Passignano.* The sacristy contains a picture of St. Andrew and St. Nicholas by *Durante Alberti.*

The **Ch. of the Servites** contains a Madonna and Child with St. Luke and St. Francis of Assisi, by *N. Circignani;* a Presentation in the Temple by *Giovanni de' Vecchi;* and an Assumption in the choir, attributed to *Pietro della Francesca.*

S. Chiara has at the high altar an Assumption with St. Francis, Sta. Chiara, and 2 other saints, by *Pietro della Francesca;* cruelly disfigured to suit the architecture of the place.

The Ch. of the **Osservanti** has the Nativity of the Virgin, by *Giovanni de' Vecchi;* a Crucifixion by *Passignano;* and in the choir a fine Assumption by *Raffaele del Colle.*

Sta. Maria della Misericordia, the chapel of the hospital erected as a memorial of the plague in 1348, contains a picture of the Virgin with saints, over whom she spreads her cloak, painted, with much sweetness and simplicity, by *Pietro della Francesca;* on each side are portraits of contemporary personages; the predella has representations of Christ on the Mount of Olives, the Flagellation, the 3 Maries at the Sepulchre, the Apparition to the Magdalene, etc.

S. Agostino contains a picture of the Virgin subduing Satan, by *Gerino da Pistoja* (1502).

The old **Monte di Pietà** (in which a local *Art Museum* has been formed) contains a *fresco of the Resurrection, by *Pietro della Francesca,* which Vasari describes as the best of all his works. The Saviour is represented bearing the red-cross banner of Victory, and gathering up the grave-clothes about him, leaving the tomb with solemn step. A remarkable *Standard, painted on both sid

by *Luca Signorelli*, has been removed here from the Ch. of S. Antonio Abate. On one side is the Crucifixion, with the Virgin at the foot of the Cross, in a fine landscape; on the other is S. Antonio Abate and S. Eligio, "a work of striking beauty, truly grand in feeling."—*Cic.* There is here also a picture of the Adoration of the Magi, by *Leandro Bassano.*

[EXCURSION TO CAPRESE AND THE SOURCE OF THE TIBER.—About 10 m. to the W., on the right bank of the Singerna, one of the principal affluents of the Upper Tiber, is

Caprese, where Michel Angelo was born in 1474. It is situated at the summit of a conical elevation of considerable height, chiefly composed of volcanic scoriæ and ashes. It only contains a few miserable houses, the remains of a ruined castle, the old municipal building in which Michel Angelo was born, and a small modern chapel. "The house consists of 3 rooms and a garret on the first floor above the ground, which generally constitutes the habitable portion of an Italian house. On the ground-floor there are some cells opening out of a central chamber, which look as if they might have been formed for prisons. The chamber in which Michel Angelo was born is entered by a simple arched doorway, over which is a rude modern inscription in distemper, as follows:—"Quivi nacque l'immortale Michel Angelo Buonarroti nell' anno 1474: visse 89 anni e morì in Roma nell' A: 1564." In the year of M. Angelo's birth his father was appointed *podestà* or governor of Caprese and Chiusi, and accordingly removed hither with his wife, who here gave birth to her second child, the illustrious artist. They only remained here a year, after which, the term of office being expired, they returned to Florence. This place may be visited, either on horseback or on foot, from Borgo San Sepolcro, or may form a part of the return journey from Pieve Santo Stefano to the former place. It is about 5 m. from Pieve, and 15 m. from Borgo, following the bed of the river to or from the high road.

About 12 m. N.W. of Borgo San Sepolcro is

PIEVE S. STEFANO, at the foot of the Apennines on the rt. bank of the river, which is here an insignificant stream in the summer months. A little below the town the river passes through a deep artificial cutting made in 1855, when an enormous landslip choked up its bed, which immediately caused the water to rise to so great a height, that the inhabitants had to flee the town, which remained a long time under water, with all the adjacent country. A small stone let into the wall of a ch. at the entrance to the town, marks the height to which the water rose. Pieve S. Stefano is a pleasant and thriving little market town, to which the country people resort from a long distance. It contains some interesting mediæval buildings. In the little ch. of **San Francesco** there is a fine *altar-piece by *Luca della Robbia*, of the Assumption, with SS. Francis, Anthony of Padua, and Anthony the Abbot. Above is the Annunciation.

The **Source of the Tiber** is about 20 m. distant. Horses (or asses) and a guide may be obtained of the landlord of the locanda. It is better to take a more circuitous route in the upward journey, and descend with the stream. This river here begins its course of about 260 m., gathering numerous tributaries in its onward progress, the principal of which are the Anio, the Nar, the Chiana, and the Topino, into which the Clitumnus discharges itself. "It rises near the hamlet of Le Balze, standing at the foot of the last elevation of the Apennines in this region, the highest point of which is called Monte Fumajolo, which bounds one side of a vast irregular basin of limestone rocks, whose romantic peaks lift themselves in sublime majesty around. It is here that the Apennine range, after gradually trending eastwards from the junction of the Nar, makes its nearest

approach to the Adriatic. Indeed, the Marecchia, which falls into the Adriatic at Rimini, has its source very near to that of the Tiber; so that the spot must be about the apex of the watershed. The miniature republic of San Marino, and even the town of Rimini itself, are to be seen from the more elevated summits in clear weather."]

Leaving San Sepolcro, the rly. turns S. to

31 m. **San Giustino** Stat., whence a diligence runs to Urbino (Rte. 31), and proceeds to

38 m. **CITTA DI CASTELLO** Stat. (6100), an interesting little walled city, pleasantly situated near the l. bank of the Tiber. It occupies the site of *Tifernum Tiberinum*, celebrated by Pliny the Younger, who was chosen at an early age to be its patron. Tifernum was one of the towns destroyed by Totila; the present city rose from its ruins under the auspices of S. Floridus, its patron saint. In the 15th cent. Città di Castello was governed by the Vitelli family. Vitellozzo Vitelli was the conqueror of the Duke of Urbino at Soriano; he subsequently became one of the victims of Cæsar Borgia at the infamous massacre of Sinigaglia.

The Vitelli were among the earliest patrons of *Raphael*, who became a resident at the court of Vitellozzo. Some of his earliest works were painted here, and were preserved in the churches and private galleries for which they were executed, until dispersed during the political changes at the close of the 18th cent. The *Sposalizio*, now in the Brera gallery, was formerly in the ch. of S. Francesco. The chapel of the Gavari family in the ch. of S. Domenico contained the well-known picture of the *Crucifixion*, which was sold by their representatives, in 1809, to Card. Fesch, and was for some time one of the principal ornaments of his gallery at Rome. It was painted about 1501, and is one of the first pictures to which the artist affixed his name. It is now the property of Earl Dudley.

The **CATHEDRAL**, dedicated to S. Floridus, a native of the city, appears, on the authority of an ancient inscription, to occupy the site of an earlier Christian edifice constructed (1012) on the ruins of the temple of Felicitas, erected by Pliny the Younger. The present ch., in the form of a Latin cross, was built between 1482 and 1522 from the designs of *Elia di Bartolommeo*. The principal façade was never completed. The elaborately carved rich Gothic doorway belonged to the older ch. It has a pointed arch and a transom; on each side are 4 spiral columns with richly sculptured capitals. The reliefs upon it represent Justice and Mercy; and in the open spaces between the tendrils of vines between these figures are various subjects, either typical or descriptive of Scripture history—the Pelican feeding her young, the Death of Abel, St Amantius, a native saint, and his serpent, the Annunciation, Visitation, Nativity, Sacrifice of Isaac, etc.

Interior.—1st chapel on rt.: *Bernardino Gagliardi*, the Martyrdom of St. Crescentianus. The next chapel, dedicated to St John the Baptist, has a copy of Raphael's Baptism of the Saviour. The chapel of the Angelo Custode contains the Guardian Angel, and the Virgin in the clouds sustained by Angels, by *Pacetti*. On the tympanum is a head of the Almighty, by *Gagliardi*; the Angel Raphael, and the boy Tobias, in this chapel, are by the same painter. The pictures representing the history of Tobias on the side walls are by *Virgilio Ducci*, a pupil of Albani. The chapel of the Madonna del Soccorso contains a large painting of the Virgin and several saints, said to have been painted by *Gagliardi* in 24 hours. The *Cupola* was erected (1689) by *Niccolò Barbioni*, an architect of this town, and rebuilt after the earthquake of 1789. The SS. Peter and Paul, the Doctors of the Church, the fine Assumption of

the Virgin, on the vault, and the paintings of the tribune, representing events of the Old Testament, and the lives of SS. Crescentianus and Floridus, are among the best works of *Marco Benefial.* The intarsia-work of the stalls of the choir is worthy of examination; the first 6 on each side, probably by Raffaele del Colle, are taken from the Old and New Testament, while the remaining 22 are illustrative of the lives and actions of the saints who were natives of the city. The singing-galleries have good wood-carvings. The chapel of the Holy Sacrament contains a large picture of the Transfiguration, by *Rosso Fiorentino.* In the *Archivio* of the Chapter is an ancient sculptured altarpiece in silver, which D'Agincourt has figured and described. It was presented to the cathedral of this his native town by Celestin II. in the 12th cent. The sculptures are the Life of Christ, the Nativity, Adoration of the Magi, Visitation, etc. etc. It is considered by D'Agincourt to be of the Greek school, either purchased in Greece, or executed in Italy by Greek artists. An adjoining chamber contains portraits of bishops of the see and of benefactors to the cathedral. The **Subterranean Church** is of vast size, supported by low and massive buttresses. It contains numerous chapels, in one of which are preserved the relics of S. Floridus.

San Francesco contains in the third chapel on rt. the Annunciation, by *N. Circignani;* the fourth the Assumption, attributed to *Raffaele del Colle.* In the adjoining chapel is a fine picture of the Conception, by *Niccolò Circignani,* 1573. On the l., the first chapel, belonging to the Vitelli family, contains the Coronation of the Virgin, with SS. Catharine, Jerome, Nicholas of Tolentino and other saints, one of the good works of *Vasari.* The stalls are in *intarsia-work,* representing the life of St. Francis. In the adjoining chapel is St. Francis receiving the Stigmata, in terra-cotta, by one of the *Della Robbia family.*

S. Domenico is a large Gothic edifice (1424) with a wooden roof. The high altar is imposing; it contains the body of Margherita, a Dominican nun in the 14th cent. The *Gothic Cloisters* are worthy of a visit; the paintings in the lunettes are principally by *Salvi Castellucci,* pupil of Pietro da Cortona.

S. Michele Archangelo has an altarpiece by *Raffaele del Colle,* the Madonna and Child on a throne between St. Sebastian and St. Michael.

There are some works of art worthy of notice in the churches of *S. Egidio, S. Giovanni Decollato* (in the Sagrestia of which is a standard said to have been painted by *Pinturicchio*), *San Giovanni Battista,* and *San Sebastiano.*

A **Picture Gallery** (*Pinacoteca*) has been formed in the old ch. and priory of *S. Pietro.* It consists mainly of works of art collected from churches in the town, and includes the stoning of St. Stephen, by *Niccolò Circignani;* S. Bernardino, by *Tommaso Conca;* the Marriage of S. Catharine, attributed to *Santi di Tito;* Martyrdom of S. Sebastian, and a fine Virgin and Child, with S. Cecilia and other Saints, by *Luca Signorelli* (1498); an Annunciation, by the native painter *Francesco da Castello* (1524); the Descent of the Holy Spirit, attributed to *Santi di Tito;* the Coronation of the Virgin, by *Pietro della Francesca.* A much injured standard, painted on both sides, and here attributed to Raphael, is believed to be the work of *Eusebio da San Giorgio.* There are also some good specimens of *Luca della Robbia, Raffaele del Colle, Squazzino,* etc., and a silver reliquary (1420) enclosing relics of St. Andrew.

The old **Bufalini** palace has a collection of pictures from various suppressed convents and churches, including a Deposition from the Cross, by *Raffaele del Colle;* the Assumption of the Virgin, Adoration of the Shepherds, and Virgin and Child within a garland, by *Luca della Robbia.*

The **Palazzo Comunale**, prior to the 13th century the episcopal palace, is a massive building in the Gothic style, with pointed windows and doors. The grand saloon contains a collection of ancient Roman marbles and inscriptions found in the neighbourhood. There is a series of portraits of native celebrities in the council-chamber.

The **Palazzo Vescovile**, an ancient building, remodelled after the earthquake of 1789, was formerly the Palazzo Comunale. The adjoining *Bell-tower*, called *la Torre del Vescovo*, of the 13th century, is the only one left of the many which this city formerly possessed.

The **Palazzo Apostolico**, the residence of the sub-prefect, begun in the 14th century by the lords of Pietramala, was considerably altered in later periods. The portico and *Loggie del Grano* were added in the 17th century.

There are no less than four palaces which formerly belonged to the *Vitelli* family.

The **Palazzo Vitelli a San Giacomo**, now the property of the Marchese del Monte, representative of the family, was built by Angela de' Rossi, mother of Alessandro Vitelli, the contemporary of Cosimo de' Medici.

Near the gate of S. Egidio is the **P. di Paolo Vitelli** (no longer shown to visitors), erected about 1540. The *Loggia* at the extremity of the gardens has its walls decorated with caryatides, animals, birds, fruits, and flowers, by *Doceno*, with a profusion almost unrivalled; there are said to be no less than 70 kinds of birds introduced in the composition. Although painted 3 centuries ago, and exposed to the weather, the colours are still fresh.

The **P. di Alessandro Vitelli**, now belonging to the Bufalini family, near the ch. of *S. Fortunato*, was erected by *Alessandro* on the foundations of a more ancient palace built in 1487.

The **P. Vitelli alla Cannoniera**, (1532) was so called from the foundry of cannon which adjoined it when the city flourished under the sovereignty of the family. This palace was the habitation of Niccolò, "the father of his country."

The **Palazzo Bufalini** is said to have been designed by *Vignola*, during his mission for the settlement of the boundary-line between Rome and Tuscany. Amongst other pictures in it are a Madonna and Child of *Simone da Pesaro;* a portrait of Cardinal Ricci attributed to *Titian;* and a Madonna and Child, with St. John, to *Andrea del Sarto*.

The **Palazzo Mancini**, the house of the learned Cav. Mancini, the historian of his native city, contains—*Giotto*, a crucifix covered with miniature painting. *Luca della Robbia*, a fragment of an Ascension, in terra-cotta. 6 small pictures of Saints. **Luca Signorelli*, the Nativity—the Madonna and Child, with SS. Jerome, Niccolò da Bari, Sebastian, and Cristina, executed in 1515 for the neighbouring village of Montone. This picture, as well as the Nativity, has been much restored. *Raffaele del Colle*, 8 small pictures of Miracles of the Holy Sacrament; 2 other small pictures by the same hand. *N. Cirgignani*, a large picture of the Massacre of the Innocents. *Vasari*, portrait of Cosimo de' Medici. *Annibale Caracci*, a boy and cat. In an upper room is a collection illustrative of the geology of the neighbouring Apennines, various antiquities, and a small cabinet of medals.

In the neighbourhood in the *Monte di Belvedere*, supposed to be the site of *Tusci*, the favourite villa of the younger Pliny. He has left a minute description of it in his letter to Apollinaris (lib. v., Ep. 6).

The **Fair** of Città di Castello, once much resorted to from all parts of Italy, has now declined to a second-rate gathering of provincial traders; it is held from the 23rd to the 31st of August.

The **mineral waters** from the springs of Coppo (at the gate of the city); Buon Riposo (on the slope of Monte Citerone), and Fontecchio (2 m. from the town), are attracting attention.

The rly. continues S. to

50 m. **Montone** Stat., the village lying at some distance to the l., and

53 m. **Umbertide** Stat. Diligence daily to (19 m.) Perugia (Rte. 25).

55 m. **Monte Corona** Stat., on the E. slope of the hill from which it takes its name.

71 m. **GUBBIO** Stat. (5800), an interesting town, beautifully situated on the declivity and at the base of the Monte Calvo, on the site of the Umbrian city of *Iguvium*, whose possession was considered of so much importance by Cæsar in his invasion. The town, which is well built, is entirely of a mediæval character. The ancient city extended further into the plain previous to its partial destruction by the Goths; in 1155 it was besieged and threatened with ruin by Frederick Barbarossa, but it was preserved by the interposition of its patron and bishop of S. Ubaldo; during the 14th cent. it had a population of 30,000. In 1384 the people of Gubbio gave themselves to the family of Montefeltro, the lords of Urbino, to whom the place belonged until the latter territory was absorbed by the popes. Gubbio is of importance in the history of painting as the seat of a particular school, different in many respects from the great Umbrian one of Perugia, the chief masters of which, *Ibi*, the *Nelli* and *Nucci*, have left some good works here. Gubbio was also one of the most importants seats of the manufacture of majolica.

The **Palazzo Pubblico** or *del Comune* is a very interesting relic of the times of the republic, as well as an imposing ornament to the town. It was built by Matteo di Giovanello of Gubbio, called *Cattapone*, between 1332 and 1340; it has been abandoned by the municipal body, and is falling to decay. Another palace near it, of about the same period, or a little later, though not so imposing a structure, has been restored for the use of the municipality. This

Palazzo Municipale contains a collection of pictures taken from the churches in the town. Here also are the *bronze *Eugubian Tables*, covered with inscriptions, 4 in Umbrian, 2 in Latin, and one in Etruscan and Latin characters, found in 1444 among the ruins of an ancient theatre near this town. Buonarroti, by whom they were first published, in his Supplement to Dempster, considered them as articles of treaties between the States of Umbria; but Bourguet, Gori, and Bardetti thought they were forms of prayer among the Pelasgi after the decline of their power; Maffei and Passeri, that they were statutes, or donations to the temple of Jupiter; Lanzi, that they related solely to the sacrificial rites of the various towns of the Umbrian confederacy—an opinion in which most subsequent antiquaries have been disposed to concur. The tables present many peculiarities. The lines, like the Etruscan and other ancient languages, are read from rt. to l.; the letters show that there is little difference between the Umbrian character and the Pelasgic form of ancient Greek. The Umbrian inscriptions appear to be of various dates, for the spelling of several words which occur in the different plates is dissimilar. The connection of the Umbri with the Greeks is shown by the names of their deities in these tables, most of which are of Greek origin; and numerous other Greek words occur almost without change. In one of the inscriptions relating to the sacrifice of a dog, the words *katle* (catulus) and *hunte* occur; the last is curious as an argument in favour of the reputed origin of the Umbri from the Gauls, by which of course the Celtic nation generally is implied. The Latin inscriptions are highly interesting to the philological student; the letter O is used in place of V; G, a letter

supposed to have been unknown before B.C. 353, is also to be recognised; *pir* (πυρ) is used for fire, *puni* for bread, and *vinu* for wine. Gubbio was, perhaps, the most important of the Umbrian communities whose names are recorded in the tables, and it is supposed to answer to Juviscana.

The ***Ducal Palace** was erected by Luciano Laurana, architect of the palace at Urbino, and decorated in the same style. Though containing fewer remains of its ancient magnificence, it is a good example of the architecture and sculpture of the 16th cent., having a fine *cortile* with porticoes. One of the rooms, called Duke Federigo's Cabinet, contains some good tarsia-work, but in a miserable state of degradation. Among its inlaid ornaments may be traced the insignia of the Order of the Garter, conferred upon Duke Guid' Ubaldo by Edward IV. It is now desolated and decaying.

The **Cathedral**, close to the palace, dedicated to St. Marianus and St. James the Martyr, has a good wheel-window in the façade, and some rude reliefs of the Evangelists with their emblems. It contains several good and well-preserved pictures. The first altar on the l. has a *Madonna enthroned between SS. Ubaldo and Sebastian, on a gold ground, by *Sinibaldo Ibi*. At the 2nd altar a Magdalen by *Timoteo della Vite*, by whom also are the frescoes behind the episcopal throne. A Nativity of the school of Perugino. St. Thomas is by *Benedetto Nucci*, a pupil of Raffaele del Colle. The seats of the *magistratura* near the high altar are beautifully painted in monochrome, imitating tarsia, by *B. Nucci*; a throne in the choir is exquisitely carved by *Antonio Maffei* (1537). In the sacristy is a very curious priest's robe, with various scenes of the Passion embroidered on a gold ground; it belonged to Marcello Cervini, afterwards Pope Marcellus II.

S. Maria Nuova has the finest work of *Ottaviano Nelli* (1403), one of the most devotional painters of the Umbrian school, and probably the master of Gentile da Fabriano. It is a votive fresco of the donors, a citizen named Pinoli and his wife, who are represented kneeling by St. Peter and St. Anthony the Abbot to the Madonna and Child; above is the Deity holding a crown over Mary's head with a glory of angels. Numerous fine frescoes were discovered under the whitewash in this ch. in 1858, the most important of which is the remnant of a large Crucifixion, with angels, on the end wall, ascribed to *Ottaviano Nelli*. They are all much damaged.

S. Agostino: the choir has frescoes by *Ottaviano Nelli*, and *Gentile da Fabriano*. The 4 compartments of the roof, representing scenes in the life of St. Augustin, were painted by *Giacomo Bedi*; the Madonna protecting a child from the Devil is ascribed to *Nelli*. There are fine figures of saints in the recess of a closed window. The Baptism of the patron saint is by *Damiani*; the Madonna delle Grazie, by *Nucci*; and in the sacristy a curious tavola by the school of the Nelli. Opposite to the town entrance near St. Agostino is a Maestà, with a Virgin enthroned, by *Martino Nello*.

In **S. Pietro** is a Visitation by *Giannicola*—much injured and repainted; and a picture with some fine frescoes by *Raffaele del Colle*.

S. Francesco has an excellent copy of Daniele da Volterra's Descent from the Cross in the Trinità de' Monti at Rome, a Coronation of the Madonna signed by *Francesco Signorelli*; a Crucifixion by *Benedetto Nucci*; and in the sacristy a very good picture by the same artist.

S. Domenico has a good fresco by *Raffaele del Colle*, in his early manner, of the Madonna with a choir of angels, dated 1546; the frescoes around are by *T. Zucchero*; a tavola of S. Vincenzio, with Angels and Devotees, by Tommaso Nelli, brother of Ottaviano;

a statue in terra-cotta of St. Anthony is the work of *Giorgio Andreoli*, the celebrated painter on majolica. The stalls of the choir are ornamented with arabesques in gold by *Nucci*. In the l. transept is a good Circumcision by *Damiani*; it abounds in contemporary portraits, like most of his works in the other churches in this town.

In **Sta. Maria della Pioggiola**, outside the walls, is a Holy Family, probably one of the last works of *Ottaviano Nelli*.

The ancient **Theatre**, which is supposed to have existed before the Roman domination, has been restored; near it are the *Pomerium* of Gubbio, and some Pelasgic remains.

About 1 m. outside Gubbio, on the road to Schieggia, is a remarkable specimen of mediæval engineering (**Bottaccione**), an immense pond or reservoir for collecting water to supply the town, and for purposes of irrigation and turning mills: it is formed by throwing an immense wall or barrier, 80 feet thick, across a valley between the Monte Ingino and Monte Calvo; the reservoir thus formed can contain 4,720,000 cubic feet of water.

There is a very fair mountain road, adapted for carriages, from Gubbio, passing through the Madonna della Pergola and Troppola, to La Schieggia, 8 m. on the high road from Fano to Foligno. (See Rte. 30.)

ROUTE 25.

PERUGIA TO CITTÀ DI CASTELLO, BY UMBERTIDE. Coach and Rail.

The road descends somewhat steeply to cross the Tiber, and follows the l. bank of the river. On the l. rises *Monte Tezio* (p. 219) whose springs supply Perugia with water, and further on *Monte Corona*, on which is a suppressed Camaldolese Convent, with a crypt of the 11th cent.

19 m. **Umbertide** Stat. (or *Fratta*), a town of 1400 Inhab., is supposed to occupy the site of *Pitulum*, and to have been founded by the remnant of the Roman army after their defeat by Hannibal. Placed in the narrowest part of the valley of the Tiber, here spanned by a substantial stone bridge, where the hills on either side approach close to its banks, it occupied in the Middle Ages a place of some military importance: the situation and neighbourhood are very picturesque. During the struggles between the republicans of Perugia and the popes, Fratta was frequently the scene of contests, and from its attachment to the Church it acquired the titles of "Nobilis," "Insignis," and "Fidelissima," from successive pontiffs. It had formerly some note for its ironworks and its earthenware. In the *Ch. of Sta. Croce* is a Deposition by *Luca Signorelli*.—Over the door of a secularised monastery is a good fresco attributed to *Pinturicchio*.—Signor Domenico Mavarelli's collection of Majolica is worth a visit.

6 m. N. is **Montone**, in the valley of the Carpino, the place of the celebrated family of Braccio da Montone, or Fortebraccio.

Rly. hence to (18 m. E.) **Gubbio**, or (15 m. N.W.) **Città di Castello** (Rte. 24).

ROUTE 26.

RIMINI TO ANCONA, BY PESARO, FANO, AND SINIGAGLIA.—RAIL. 5 trains daily, in 2½ to 4 hrs.

This rly. follows the line of the ancient Via Flaminia as far as Fano, and on leaving Rimini runs at a short distance from the coast. Before reaching the hamlet of S. Lorenzo it crosses the *Marano* near its mouth, and 1 m. before La Cattolica the *Conca* (Crustumius rapax of Lucan).

12 m. **La Cattolica** Stat., a village of 1300 inhab., so called from the shelter it afforded to the orthodox prelates who separated themselves from the Arian bishops at the Council of Rimini. The place is now celebrated for its fish, which are sent daily by train in large quantities to Florence, Rome, and even the Riviera. On a hill about 2 m. on the rt. is the picturesque walled and castellated brick town of **Gradara**, well worth a visit. In the Town Hall is an altar-piece by *Giovanni Santi*, of the Virgin enthroned, with SS. Stephen, Sophia, Michael, and John Baptist (1484). The little oratory of the *Rocca*, at the highest point of the town, has a beautiful *Virgin and Child, with SS. Catharine, Magdalen, Jerome, and a bishop, by *Luca della Robbia*. Below is an exquisite predella of 3 small subjects. A gradual descent of 3 m. brings us to the *Foglia*, which is crossed close to the gates of

22 m. **PESARO** Stat. This ancient town of 12,600 inhab. is situated 1 m. from the mouth of the Foglia, the ancient *Pisaurus;* and under the name of *Pisaurum* was of some importance during the early part of the Roman Empire, being mentioned by Cicero as a flourishing place in his time. During the exarchate it became one of the principal cities of the Maritime Pentapolis. It passed to the Church in the Pontificate of Urban VIII., and it shares with Urbino the honour of being the capital of a province. It is an episcopal see, and has a small port. Pesaro, as the Court of the dukes della Rovere, became a centre of literary men, poets, and painters in the 16th century. It is described by Castiglione in the Cortegiano, and is celebrated by Ariosto as the refuge of poets.

The Princess of Urbino, Lucrezia d'Este, induced Bernardo Tasso and his son to settle at Pesaro. Behind the large Lunatic Asylum near the Rimini gate is the casino they inhabited, and in which Bernardo composed his Amadis. Among the eminent men whom Pesaro has produced in modern times are Perticari and *Rossini*, the great composer (born on Feb. 29, 1788), to whom a *statue* was erected near the stat. in 1864. Pesaro was formerly famous for its paintings; many of these were removed to Paris, and nearly all those which were restored were taken to Rome.

The *Cathedral* contains little of interest. The **Ch. of S. Francesco** has a good *Coronation of the Virgin, by *Giovanni Bellini*, damaged by neglect; on the *predella* and the pilasters are some beautiful little subjects by the same artist, among which the figure of S. Terenzio is deserving of special attention.

The **Ch. of S. Domenico**, now a barrack, has a handsome Gothic doorway.

In **S. Antonio** is a Last Supper by *Niccolò da Pesaro.*

S. Cassiano has a fine picture of Sta. Barbara, by *Simone da Pesaro.* **S. Spirito** has a Christ on the Cross, by *Luca Signorelli.* **S. Giovanni de' Riformati** was built by Bartolommeo Genga, the engineer and architect to the Duke of Urbino; the altar-piece, by Guercino, has suffered from the carelessness of restorers.

The **Biblioteca Olivieri**, founded and

bequeathed to his native town by the learned antiquary and ecclesiastic of that name, contains about 13,000 vols., besides 600 MSS. The latter are exceedingly rich in memorials of Pesaro and of the duchy, for the most part inedited. Among other interesting MSS. may be mentioned an inedited canzone by Pandolfo Collenuccio, strangled here in prison by Giovanni Sforza, on account of his connection with Cæsar Borgia; an eclogue by Serafino d'Aquila; and various readings of the Stanze of Politian; of Tasso some letters, and also a valuable commentary on his great poem by Malatesta della Porta. Annexed to the library is a small **museum** of antiquities and coins, chiefly Roman, collected and partially illustrated by the Abbate Olivieri. There is also a *fine collection of majolica ware in the **Municipio**, containing plates by *Maestro Giorgio* of Gubbio, *Orazio Fontana*, and others. The rooms of the Sindaco contain a fine Pietà by *Zoppo*, and other pictures of interest. In the Palazzo **Moschi Toschi** is a valuable collection of Urbino ware.

The ancient palace of the Duke of Urbino is now the residence of the Government authorities (*Prefettura*); its grand saloons are on a scale of princely magnificence, perfectly in character with the pomp of their court. The large building opposite the palace, now converted into shops, was occupied by the pages of the Court.

N. of Pesaro is **Monte S. Bartolo**, the ancient *Accius*, so called from the Latin tragic poet L. Accius, who was a native of the town, and was buried on the mountain. Near its summit, at the distance of about 2 m. from the town, is the *Imperiale*, once a favourite villa of the Dukes of Urbino, built by the Duchess Leonora Gonzaga, wife of Francesco Maria I., in order to surprise him on his return from his campaigns. It was decorated by *Raffaele del Colle* with frescoes; on the walls of one of the courts are verses in honour of the Duke's return written by *Bembo*, whose residence here is celebrated by Tasso. This once beautiful villa is described by Bernardo Tasso, who represents it as one of the most delightful spots in Italy; but it fell into decay in the last century, when it became a refuge for the Jesuits expelled from Portugal by the Marquis de Pombal. Its rich staircases and galleries, and its broad terrace, from which there is a fine view of the valley of the Foglia to its junction with the sea, render it well worthy of a visit.

From behind the convent of the neighbouring church may be had one of the most beautiful *views in the neighbourhood,

On the l. of the road coming from Rimini is **La Vittoria**, another villa, which has acquired notoriety as the residence of Queen Caroline of England, whilst Princess of Wales; in the garden may still be seen a small monument she erected to the memory of the Princess Charlotte, and another to her brother the Duke of Brunswick, who fell at Waterloo.

The port of Pesaro is formed by the embouchure of the Foglia: it was enlarged by Francesco Maria II. della Rovere, but has subsequently become shallow; it can contain 200 small vessels, not exceeding in burthen 70 tons. Pius VII. contributed to its safety by the addition of a fort and small light-house in 1821. The manufacture of pottery which existed at Pesaro since the time of the Roman Emperors was revived in 1300 under Boniface VIII., and attained great perfection under the Sforzas and the Dukes of Urbino, and especially Guidobaldo II., in the middle of the 17th cent.

Pesaro is famous for its figs, which have been celebrated by Tasso, Bembo, and Castiglione.

The promenade of the Belvedere San Benedetto is in a fine situation, and worthy of a visit.

It is a pleasant walk of 3½ hrs. over the cliffs to Fano, returning along the sands.

[From Pesaro to *Urbino* there is a direct road S.W. (24 m.), *diligence* daily, in 5 hrs., see Rte. 31.]

The rly. proceeds along the coast to

29 m. **FANO** Stat., a well-built and agreeable town (10,000), surrounded by walls, no longer available for purposes of defence, but still recalling the remembrance of its once celebrated fortress. Sea-bathing first-rate, on beautiful sands, for which it is now very much frequented. The scenery of the immediate neighbourhood is flat and uninteresting, but pleasant excursions, on foot or otherwise, may be made in the vicinity. Amongst these may be mentioned the Carmelite convent of **Monte Giove**, about 4 miles from the town, which commands a fine view of the surrounding country. The high-road passes round the walls without entering the town.

The principal objects of interest may be visited in the following topographical order: — Churches of **S. Francesco*, *S. Pietro*, *S. Agostino*, *S. Croce*, **S. Maria Nuova*, *S. Paterniano*, *Cathedral*, **Arch of Augustus*.

The ancient name of the town (*Fanum Fortunæ*) is commemorated by a modern statue of Fortune in the middle of the graceful **fountain**, in the principal Piazza.

The ***Triumphal Arch**, erected in honour of Augustus, has an attic with columns, 2 of which are still standing, added by Constantine. It forms one of the city gates. On the adjoining chapel, by the side of its arabesque doorpost, is carved a representation of the arch as it originally stood, with inscriptions on the arch and attic. This interesting monument is the last representative of the magnificence of Fano under its Roman rulers, who adorned the city with sumptuous baths and with a basilica designed by Vitruvius. The town walls were erected by Augustus, restored by the sons of Constantine, and ruined during the Gothic wars by Vitiges.

The **Cathedral**, dedicated to S. Fortunatus, has suffered from modern innovations. On the outside are four recumbent lions, on which the columns of the Gothic portico evidently rested. The 2nd chapel on the l. is that of S. Girolamo, containing the monument of a member of the Rainalducci family, with his portrait painted on stone. The 4th on the rt. contains 16 frescoes by *Domenichino*, once beautiful and expressive; but almost wholly ruined by injudicious restoration. The Salutation, which is the best preserved, is among the finest conceptions of this master. In the chapel of the Sacristy, on the same side, is a Madonna with 2 saints in adoration, by *Lodovico Caracci*.

Sta. Maria Nuova contains 2 works by *Perugino;* an *Annunciation (1498) at the 1st altar l., and in a chapel opposite, the *Virgin and Child, with saints, also very lovely (1497); on the predella are five small subjects of the life of the Virgin—a still finer work. The lunette above represents a Pietà, with the Madonna, St. John, Nicodemus, and Joseph of Arimathea. Behind the altar is a small Madonna by *Sassoferrato;* and in the first chapel on the left on entering the ch. the Visitation of Elizabeth, one of the early works of *Giovanni Santi*, signed.

S. Paterniano, dedicated to the first bishop of Fano, is a noble edifice; it contains a very good Marriage of the Virgin by *Guercino*. The chapel of the saint has some frescoes representing events in the life of S. Paternianus, by *Carlo Bonone*.

S. Pietro, rich in marbles, frescoes, and paintings, contains, in the Gabrielli chapel, a fine Annunciation, by *Guido*. On one side of the altar is a picture representing a miracle of S. Peter, by *Simone da Pesaro*. The frescoes of *Viviani* are the best works of that artist.

S. Agostino contains a fine Guardian Angel by *Guercino;* and **S. Filippo** a Magdalen by the same master.

Sta. Croce, attached to the hospital,

has an interesting *altar-piece of the Virgin and Child, on wood, with the Empress Helena, Joachim, and SS. Sebastian and Roch, by *Giovanni Santi.*

In the **Collegio Nolfi** are copies of the frescoes by *Domenichino*, in the cathedral.

Under the portico of *S. Francesco* are **tombs** of Pandolfo Malatesta III. and his wife. The door in the centre is extremely rich, and has a round-headed arch, which, as well as the pilasters, are covered with arabesques and foliage. On the right of this is the tomb raised by Sigismondo Pandolfo to his father Pandolfo Malatesta, in 1460. On the left is the *sarcophagus of the wife ornamented with busts of saints and placed under a rich Gothic canopy divided into three compartments, and elaborately carved. It is no less interesting as an example of art than as a memorial of the illustrious family whose name is so much associated with the history of the eastern coast of Italy in the 14th and 15th cents.

The **Theatre** is amongst the finest in Italy; it was originally erected by a native artist, *Torelli*, and ornamented with curious paintings by *Bibiena.* One of the rooms contains temporarily the celebrated painting of David with the head of Goliath, by *Domenichino*, coarse but spirited, and terribly scratched all over.

The **Port** of Fano was restored by Pius V. in 1616, under the direction of Rinaldi, and derived from that circumstance the name of Porto Borghese. The commerce of the town has declined, and the harbour is now choked up.

Clement VIII. was a native of this town. It will ever remain an honour to Fano that the first printing-press in *Europe with* movable Arabic types *was established here*, in 1514, at the *expense of Julius II.*

Carriage-road to Fossombrone and *the Pass of* Furlo (Rte. 30).

On leaving Fano, the rly. crosses the *Metauro* or Metro, the celebrated *Metaurus*, a broad and rapid stream, recalling the fate of Asdrubal:

> Quid debeas o! Roma Neronibus
> Testis Metaurum flumen, et Asdrubal
> Devictus. *Hor.* iv. 4.

43 m. **SINIGAGLIA** Stat. (13,000), the ancient *Sena*, known by the appellative of *Gallica*, to distinguish it from the Etruscan Sena Julia. It is an important episcopal town, in a situation peculiarly favourable to commerce at the mouth of the Misa, which nearly retains its classic name of Misus. The port, enlarged and improved by Sigismund Malatesta, affords convenient accommodation to numerous fishing and trading vessels. This ancient town of the Galli Senones was sacked by Pompey in the wars of Marius and Sylla: it became in later ages one of the 5 cities of the Maritime Pentapolis; but it suffered so much from fire and sword during the troubles of the Middle Ages, that the present town is almost entirely modern. The place is much frequented in summer for its excellent sea-bathing.

Sinigaglia (or *Senigallia*) has acquired a painful celebrity in history from the massacre of the confederate chiefs, or condottieri, by their ally Cæsar Borgia, in 1502. Borgia, through whose services his father Alexander VI. had reduced nearly all his rebellious vassals of Romagna, found himself unexpectedly deserted by a large body of his French troops, and determined, in order to counteract the influence of this defection, to attack Sinigaglia. This little principality was then governed by a daughter of Federigo duke of Urbino, brother of Guido Ubaldo, the reigning duke. On the approach of the hostile force the princess retired to Venice, leaving the town in command of the confederate captains, who refused to surrender unless Borgia invested it in person. In order to allay suspicions, Borgia dismissed a large portion of his forces, and requested the confederates to disperse their troops in the neighbouring villages, in order that his own

might find quarters in the city. On the 21st December he left Fano, and arrived at Sinigaglia the same night, with 2000 horse and 10,000 foot. Three of the captains, Vitellozzo Vitelli, Paolo, and Francesco Orsini, went out unarmed to meet him as an ally; they were received by Borgia with courtesy, but were placed under the surveillance of two gentlemen of his suite. The fourth captain, Oliverotto, the only one who had not dispersed his troops, met Borgia near the town, and, like his companions, was also placed under surveillance. They all alighted together at the palace, and the four captains had no sooner entered than they were arrested. Borgia immediately gave orders to attack the barracks in which the company of Oliverotto was quartered, and every man was massacred. The same evening he had Vitellozzo and Oliverotto strangled; and on the 18th of January following Paolo Orsini and his brother shared the same fate. This atrocious perfidy, although it did not excite the wrath of a people already weary of the military tyranny of their late masters, has scarcely a parallel even in that depraved chapter of Italian history in which Alexander VI. and his family were the chief actors.

The convent of the **Padri Riformati**, 2 m. to the W. of the town, was built by Giovanni della Rovere and Giovanna da Montefeltro his wife, who are both buried within its church, with only simple lapidary inscriptions. At the 3rd altar rt. is a Madonna by *Fra Carnevale* (1484). A fine picture of the Madonna with SS. John Baptist, Louis, Francis, Peter, Andrew, and John the Evangelist, by *Perugino*, almost a replica of that at Fano, has been injured by cleaning.

Sinigaglia became a bishopric in the 4th cent. Its cathedral is dedicated to St. Peter. It was the native town of the singer, Signora Catalani; and *Pope Pius IX.* (*Mastai* Ferretti) was *born here at the palazzo* No. 33 *Strada del Monte di* Pietà in 1792. The family chapel is in the ch. of La Maddalena.

The large **Fair of St. Mary Magdalen** (July 20th to Aug. 8th), held here for more than 600 years, was established by Sergius Count of Sinigaglia in 1200, and was granted special privileges by Paul II. in 1464. Owing to modern facilities of commerce it has fallen off much of late years, but is still a curious and interesting spectacle.

Leaving Sinigaglia, the rly. follows the sea-shore to

50 m. **Montemarciano** Stat., with a pleasant view of the promontory on which Ancona is built.

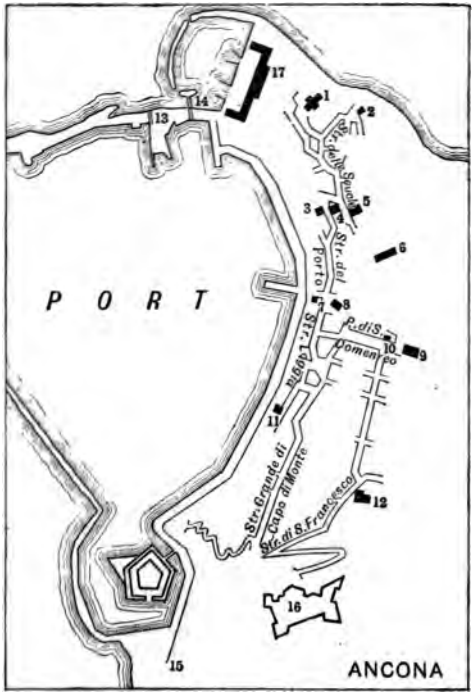
53 m. **Falconara** Junct. Stat. [Rly. S.W. to Foligno and Rome, Rte. 27.]

58 m. **ANCONA** Stat., outside the town (28,000). *Cabs* in waiting, 1 fr.

This ancient city still retains its Greek name, descriptive of the angular form of the promontory on which the town is placed. It has the best harbour on the Italian shores of the Adriatic, and from its position on the rly. is well placed for commerce, which it does not, however, appear to attract. The most flourishing trades are those of silk and oil. The city is beautifully situated on the slopes of a natural amphitheatre, spreading between the two promontories of Monte Ciriaco and Monte Mariano.

Ancona is supposed to have been founded by a Dorian colony, or by the Syracusans who fled from the tyranny of Dionysius, and thought to have derived its name from ἀγκών (elbow), from the shape of its bent pier. It was a celebrated port in the time of the Romans, and was occupied by Cæsar after the passage of the Rubicon. Its importance in the time of Trajan is shown by the magnificent works undertaken by that emperor, and still remaining with scarcely any change. It was one of the cities of the Maritime Pentapolis, and during the Middle Ages underwent more vicissitudes than almost any other on the coast. In

550 it was besieged by Totila, and was plundered in the same century by the Lombards, who placed over it an officer whose title (marchio or marquis) gave rise to the general name of the Marca (*March*), which the territory of Ancona still retains. After having recovered from the sack of the Saracens, it became a free city, and in the 12th cent. was one of the most important of the Lombard league. Ancona enjoyed its privileges until 1532, when it was surprised by Gonzaga, general of Clement VII., who, under the pretence of defending it against the incursions of the Turks, erected a fort and filled the city with papal troops. The first result of this measure was the overthrow of the aristocratic constitution which had pre-



1. Cathedral.
2. S. Bartolommeo.
3. Misericordia.
4. Palazzo del Comune.
5. Gesù.
6. S. Francesco.
7. Albergo della Pace.
8. S. M. alla Piazza.
9. S. Domenico.
10. Post Office.
11. Albergo Milano.
12. S. Francesco delle Scale.
13. Arco Clementino.
14. Arco Trajano.
15. Road to Rly. Stat.
16. Fortress.
17. Arsenal.

vailed for about 2 centuries; the senators or Anziani were expelled, the principal nobles were banished, and the dominion of the Holy See was established beyond the power of the inhabitants to resist. From that time *it has remained* attached to the States *of the Church,* excepting during those *periods* when political convulsions *filled Italy with* the armies of the north. In 1798 it was seized by the French, and in the following year it sustained under General Meunier the memorable siege which terminated in its surrender to the Allies, after a long and gallant resistance. Under the rule of Napoleon it was the capital of the department of the Metauro; but in 1814 it was restored to the Pope by the Treaty of Vienna. In 1832 it was

again occupied by the French to counterbalance the Austrians in the N., and was not evacuated by them until 1838. During the revolutionary outbreak of 1849 it was besieged and bombarded for 9 or 10 days by the Austrians under Marshal Wimpffen, to whom it capitulated on the 18th June, and on the following day the forts and the port were occupied by the imperial troops in the name of the Pope. The defences were much strengthened by the Austrians during their occupation between this and 1859, and subsequently by the Papal Government. In September 1860 Ancona, then garrisoned by about 3000 papal troops, was besieged by the Piedmontese under General Cialdini, and, after a bombardment both on the sea and land sides, obliged to capitulate (Sept. 29); Gen. Lamoricière and the wreck of the Pope's foreign auxiliaries, who had escaped after the disaster at Castelfidardo, having been made prisoners of war.

Ancona is now the capital of the Marca, and the chief city of the province. It is divided into two portions, the Città Vecchia and the Città Nuova; the former occupies the highest ground, and is inhabited by the poorer classes; the latter is situated on the lower slopes in the depression between the hills on which stand the Cathedral and the fortress, and along the seashore. The city contains some good buildings, but its narrow and irregular streets have a dreary aspect; almost the only exception being the new line of houses on the Marina, which dates from the pontificate of Pius VI. Great improvements are now going on, as regards the town, the port, and its military defences.

The principal objects of interest may be visited in the following topographical order:—**Arch of Trajan*, **Cathedral*, *Loggia dei Mercanti*, Churches of *S. Maria della Piazza* (façade), *Vergine della Misericordia* (doorway), *S. Agostino* (doorway), *S. Francesco* (doorway), *Palazzo del Comune*.

The **Port**, *begun* by Trajan after that *of Civita Vecchia*, was enlarged by Clement XII., who made it a free port as an encouragement to its commerce, which had declined considerably after the discovery of the passage to India by the Cape. It is enclosed on the E. side by a long mole, the first portion of which was erected by Trajan, the remainder by Clement XII.

The ***Arch of Trajan**, which has been pronounced the finest in the world, stands on the old mole, in singular and striking contrast to everything around it. This superb monument was erected in honour of Trajan, A.D. 112, by Plotina, his wife, and Marciana, his sister. The faces have two Corinthian columns on their pedestals, and the attic on the side of the town bears three inscriptions recording the motives for its erection, with the names of Plotina and Marciana. The whiteness of the marble, the elegant proportions of the arch, and its elevated position, combine to make it one of the most imposing monuments of Roman grandeur which Italy still retains.

The **New Mole** is also decorated with a triumphal arch, erected by Clement XII., from the designs of Vanvitelli. It is a fine example of the architect, but its effect, contrasted with that of Trajan, is somewhat heavy.

The harbour is defended by several **forts**; the oldest of which was built by Clement VII. in 1532, from the designs of *Antonio da Sangallo*. Very strong batteries have been raised at the extremity of the new mole and on the E. side of the building-yard, with their guns commanding the entrance to the harbour and the roads outside.

Within the harbour, on the W. side, is the **Lazzaretto**, built in the form of a pentagon by Clement XII. in 1732, and completed by Vanvitelli; it is now used as a warehouse. From the N. extremity of the harbour runs out a long mole.

The ***Cathedral**, dedicated to S. Ciriacus, the first bishop of Ancona, stands on an eminence commanding a fine *view over the town and harbour

It occupies the site of a temple of Venus, round which the original town is supposed to have been built. This temple is mentioned by Juvenal in a passage alluding to the Greek origin of the city :—

> Ante domum Veneris quam Dorica sustinet Ancon.—*Sat.* iv.

The present Cathedral is an edifice of the 10th cent., with the exception of the façade, which is of the 13th. The front has a wheel-window, and a superb Gothic doorway. It has 9 columns and a central pointed arch, the first frieze of which has on it 31 busts of saints; the second has grotesque animals and other similar devices. The protecting porch is supported by 4 columns, the 2 outer resting on colossal lions of red marble; on the vault of the porch are the emblems of the Evangelists; on the left are several reliefs of saints.

The interior, in the form of a Greek cross, one of the arms of which has been subsequently prolonged as the choir, exhibits the 10 columns of the temple of Venus; the transepts are ascended by steps. The cupola is 12-sided, with a corresponding groining on the vault, and is considered by d'Agincourt as the oldest in Italy.

In the subterranean chapel under the rt.-hand transept is the fine sarcophagus of Titus Gorgonius, prætor of Ancona; in that on the opposite side of the nave, beneath the altar of the Holy Sacrament, is a highly-decorated chapel or crypt, containing the tomb of St. Ciriacus, whose remains are contained in a glass sarcophagus, and the portraits of Pius VI. and VII. In a chapel on l. of the choir, over the monument of the Villa family, is a good portrait of a child by *Tibaldi.* The Giannelli monument is an interesting specimen of the cinquecento style; that of Lucio Basso is also worthy of notice. In addition to those objects, the ch. contains a fine replica of a Madonna by *Sassoferrato.* Detached from the ch. is a mediæval square campanile. From a piazzetta *to the rt. is a fine* view of the rocky *coast-line. Below* the Cathedral is a house, within which are enclosed some remains of a Roman amphitheatre.

S. Francesco has a very *rich Gothic doorway, with a pointed arch and a projecting transom covered with heads of saints. The canopy is very elaborate, containing statues of saints in niches, surmounted by fretwork pinnacles. The relief over the entrance represents St. Francis receiving the Stigmata. This fine ch. has been converted into a barrack, and the adjoining large convent into an hospital.

S. Agostino has another rich doorway, in which fluted Corinthian columns are introduced. It is the only vestige of its Gothic architecture, for the interior was rebuilt by Vanvitelli. The relief over the door represents a vision of St. Augustin. This ch. has also been converted into military quarters.

Sta. Maria della Piazza exhibits the most curious prodigality of mediæval ornament. Its small **façade* has 3 parallel rows of round-headed arches, with rich mouldings resting on low columns in imitation of the Corinthian order; the door has likewise a round-headed arch, with knotted columns. The frieze is full of birds, animals, grotesque figures, and foliage; the side door is pointed and has a porch. The interior contains a good Virgin enthroned, by *Lorenzo Lotto.*

The church of the **Vergine della Misericordia** has a curious door, ornamented with fruit, of the transition period.

The **Loggia de' Mercanti** (Exchange) was designed by *Tibaldi.* The ornaments of its façade are elaborate, and the arches have a Saracenic character. The roof is covered with frescoes by *Tibaldi,* representing the Ascension of our Lord, and the Cardinal Virtues. At the end, Hercules taming the monsters.

The *Palazzo Ferretti* affords an example of the twofold powers of Tibaldi,

as an architect and painter. In the *Piazza di S. Domenico* is a marble statue of Clement XII. The *Fontana del Calamo* is the work of *Tibaldi.* At one corner of this Piazza is the **Prefettura,** a handsome edifice in the Italian-Gothic style, having two entrances in the form of triumphal arches; the Court, 3 sides of which are surrounded by Gothic piers, dates from 1400; the huge Clock Tower (Torre dell' Orologio), was erected in the time of Paul V.

In the **Piazza Cavour,** at the end of the new Corso running from the Piazza del Teatro, there is a colossal *statue* of Count Cavour, raised in 1868.

Adjoining the ch. of S. Domenico is a small **Gallery of Pictures,** removed from desecrated churches. The most remarkable are a *Madonna of 1520, and a late Crucifixion, by *Titian;* an Assumption with many figures, by *Lorenzo Lotto* (1550); and a small *Madonna by *Crivelli,* of exquisite colour and finish.

The **Prisons,** forming a large building in the Dockyard, contain upwards of 500 convicts, employed on the public works in the city.

There are 1800 Jews settled at Ancona; they have a synagogue and their separate quarter called the *ghetto.*

Ancona is the birthplace of *Leone Levi* (1821–88), late professor of Commercial Law at King's College, London. A **Library** was here established by him, for promoting technical education.

Rly. to Foligno (Rte. 27); to Loreto (Rte. 28); to Fermo and Ascoli (Rte. 29).

Frequent steamers to Venice, Trieste, Brindisi, and the East; once a week to Zara in Dalmatia. Small steamers run to Bari, and other Italian ports on the Adriatic shore.

ROUTE 27.

ANCONA TO FOLIGNO, BY JESI, FABRIANO, FOSSATO, AND NOCERA.—RAIL, 81 m. 3 trains daily, in 4 to 5 hrs.

This Rly. is interesting both for the picturesque country it traverses, and for the remarkable engineering works constructed by M. Rivière, a French engineer, under circumstances of no ordinary difficulty.

Leaving Ancona, the line follows Rte. 26 as far as

5 m. **Falconara** Junct. Stat., from which there is a magnificent view over the promontory and harbour. Here it diverges S.W. up the valley of the *Esino,* the ancient *Œsis,* which is crossed by a long bridge before reaching

11 m. **Chiaravalle** Stat. (*Clairvaux*), so named after an old Cistercian monastery, seen on the rt. Here also is a large Government tobacco manufactory. The country is very fertile; several large towns rise up on the hills behind, which separate the plains on the Esino from those on the Mesa.

18 m. **Jesi** Stat. (20,000), one of the most important towns in the province. It is situated upon a gentle rising ground, in an elongated form, with several handsome buildings, on the site of Œsium, a Roman municipium and colony. Its picturesque and well-preserved walls are mediæval. The Emperor Frederick II., grandson of Barbarossa, was born here, on which account it was designated by the title of a "royal city." The cathedral is dedicated to St. Septimius Martyr, its first bishop, A.D. 308. The ch. of St. Florian has some

paintings by *Lorenzo Lotto*. Jesi has of late years become a manufacturing town, for which its vicinity to Ancona and its position near the Esino render it well adapted. [A road leading S. through Filotrano, and crossing the Esino and Musone, falls into the high post-road from Ancona to Foligno, on the banks of the Potenza, below Macerata.]

Beyond this point the valley narrows, the chain of the Apennines gradually coming into view.

27 m. **Castel Planio** Stat., which takes its name from the tower upon the hill above.

31 m. **Serra San Quirico** Stat., at the foot of an abrupt limestone peak, on the top of which stands the mediæval town of San Quirico, once a stronghold at the entrance of the ravine. This very remarkable gorge cuts through an offshoot from the Apennines, following the torrent of Esino, first through a tunnel 1312 yards long, and then through deep cuttings: it is called *Passo della Rossa*, from the red limestone which forms its sides. Into it opens on the rt. another ravine, *Passo di Montagnano*, through which descends the *Sentina* from the towns of *Genga* and *Sassoferrato*. Upon a peak on the rt., and in a most picturesque situation, is the village of *Perosora*, once a noted haunt of brigands, and whose inhabitants even now enjoy no very good reputation in the province.

40 m. **Albacina** Junct. Stat. (Rte. 28), near the junction of the Esino and Giano torrents.

45 m. **Fabriano** Stat. (Rte. 28). Here the rly. ascent becomes more rapid as it approaches the central chain of the Apennines. At the hamlet of Cancelli, near the pass of *Fossato*, a road branches off on l. to *Camerino* (Rte. 28), passing by *Cacciano* and *Campodonico*, through a wild mountainous country. Beyond Cancelli is the great tunnel of Fossato, 2132 yds. in length; it ascends gradually to its W. entrance, near the watershed between the Adriatic and the Mediterranean, where it opens into a narrow ravine, passing over a fine viaduct of 8 arches before reaching

55 m. **Fossato** Junct. Stat. (1950 ft.). The town upon the hill above is only remarkable for its successful resistance to Francesco Sforza, and for having been sacked by Cæsar Borgia. [*Diligence* N.W to *Fano*, see Rte. 30. Good road to (13 m.) Gubbio.]

58 m. **GUALDO TADINO** Stat., nearly 2 m. from the little walled town of 2360 inhab., situated in an amphitheatre of mountains, which here form the central ridge of the Apennines. It is 1½ m. from the ancient city of Tadinum, mentioned by Pliny. The site was discovered in 1750, when its ruins were found close to the church of Sta. Maria Tadina, and several interesting remains were brought to light. The neighbourhood is remarkable as the scene of the great battle in which Narses, the general of Justinian, overthrew Totila, king of the Goths, who was mortally wounded. The march of the Romans and their allies from Ravenna by the pass of Furlo, and the particulars of the battle, are graphically described by *Gibbon* (ch. xliii.).

The **Duomo** has a good rose window, and the church of *S. Francesco* retains some good pictures. The **Pinacoteca**, in the Municipio, contains a large *altar-piece of the Virgin and Child, and 4 saints with the fathers of the Church on the predella, by *Niccolò da Foligno*, somewhat damaged, also a good specimen of *Matteo da Foligno*, signed and dated 1462.

In the ravine of **Valfonda**, at the base of Monte Penna (4700 ft.), is a large block of stone, which has fallen from a height across the stream, and is called the Devil's dinner-table. Near it is a singular cavity hollowed out of the rock, known as the Cuna del Diavolo, and believed by the

peasantry to be the Cradle in which the Devil passed his infancy. The geological formation of the rock is curious, and the spot worth visiting.

The rly. gradually descends through a fine agricultural district, passing near *Carbonara* in the upper valley of the Topino, which gradually narrows until reaching

68 m. **Nocera** Stat. (the town, which is not seen, is in a lateral valley on the line of the Via Flaminia), the *Nuceria Camellaria* of Pliny. This Umbrian city, celebrated by Strabo for its manufactory of wooden vessels, has dwindled down to a poor village of 1082 inhab. It is, however, the seat of a bishopric in conjunction with *Sassoferrato*. In the principal church is a good altar picture of the Virgin kneeling, with Saints, by *Niccolò da Foligno*, dated 1482. In the neighbourhood of Nocera are some mineral springs, which have enjoyed great local repute from the time of Bernardino da Spoleto, by whom they were first made known in 1510. The rly. now descends through a narrow ravine along the valley of the Topino, having on rt. the thickly wooded declivities of Monte Subasio, whose banks it follows throughout the remainder of the route, passing near *Ponte Centesimo*. 1 m. lower down it widens and becomes more fertile, passing near the hamlets of *Vescia* and of *San Giovanni pro Fiamma*, seen on the opposite side of the river. *S. Giovanni* occupies the site of the ancient Forum Flaminii, which existed as an important city as late as the 8th cent., when it was destroyed by the Lombards, and Foligno rose from its ruins. It was one of the most ancient episcopal sees in Christendom, having been erected in A.D. 52 by St. Peter himself for his disciple Crispaldus. At S. Paolo the rly. enters the plain near where the post-road from Macerata joins the Via Flaminia; the remarkable pointed limestone peak, having the form of a *volcanic cone, on the l.*, is the Sasso di *Pale (the descent from* Nocera Stat. *being 750 ft.), 1 m.* before reaching

81 m. **Foligno** Junct. Stat. (*buffet*, good), S. of the town, where the Rly. from Florence by Arezzo and Perugia joins that from Bologna and Ancona to Rome.

ROUTE 28.

ANCONA TO FABRIANO, BY LORETO, MACERATA, AND SAN SEVERINO. RAIL.

Leaving Ancona, the rly. penetrates the cliffs which rise S. of the city by a tunnel, and follows the coast line to

4 m. **Varano** Stat., where the express trains do not stop. On the l., about 2 hrs. walk, rises **Monte Conero** (1765 ft.), crowned with a Camaldolense convent, and commanding a *magnificent view.

10 m. **OSIMO** Stat., 3 m. from the town, which lies on the rt. Omnibus, 75 c.

Osimo (930 ft.), the classical *Auximum*, is of high antiquity. Lucan mentions it as

> Admotæ pulsarunt Auximon alæ.

Belisarius nearly lost his life at the siege of Osimo; the arrow from its walls must have transpierced him "if the mortal stroke had not been intercepted by one of his guards, who lost in that pious office the use of his hand."—(*Gibbon*, xli.)

The modern town (5960) is situated in the midst of a fertile country, and is, from its elevation, in a position of considerable strength. The ancie

*town wall is tolerably perfect, and commands a fine view.

The **Cathedral** is dedicated to St. Tecla; it is a place of some sanctity, as containing the body of S. Giuseppe di Copertino. The porch opening into the N. aisle has some curious mediæval sculptures of serpents; in the interior is a series of portraits of the bishops who have ruled the see from the earliest period to the present day.

In the **Casa Galli**, *Roncalli* painted a fresco of the Judgment of Solomon; and in the **Ch. of Sta. Palazia** a picture of that saint.

The **Palazzo Pubblico** has a small museum of ancient sculptures and inscriptions found among the ruins of the Roman city.

[The carriage-road to Loreto passes by **Castelfidardo**, where a sanguinary battle between the Piedmontese and Papal troops was fought on the 18th of September, 1860, in which the latter were routed, and their general, Lamoricière, was obliged to throw himself, accompanied by a few followers, into Ancona.

The river is crossed, and a steep ascent leads to Loreto.]

15 m. **LORETO** Stat. 2 m. from the town, omnibus, 60 c.; there is a steep path for pedestrians much shorter.

For upwards of 5 centuries Loreto has been one of the most frequented places of pilgrimage. Pontiffs and monarchs have swelled the crowd of votaries, and the shrine is visited annually by upwards of half a million pilgrims.

The original name of the town was Villa di Sta. Maria; it was afterwards called Castello di Sta. Maria, and the present name is derived either from a grove of laurels in which the Santa Casa is said to have rested, or from Laureta, the widow to whom the grove *belonged. The* foundation dates from *the 10th* December, 1294, in the pontificate of Celestin V., when the Santa Casa arrived from Nazareth.

The tradition of the Church relates that the sacred house was the birthplace of the Virgin, the scene of the Annunciation and Incarnation, as well as the dwelling where the Holy Family found shelter after the flight out of Egypt. The house was held in extraordinary veneration throughout Palestine after the pilgrimage of the Empress Helena, who built over it a magnificent temple bearing the inscription, "Hæc est ara, in qua primo jactum est humanæ salutis fundamentum." The fame of the sanctuary drew many of the early fathers of the Church into Palestine; among other pilgrims was St. Louis. The subsequent inroads of the Saracens into the Holy Land led to the destruction of the basilica which Helena had erected; and the house was conveyed by angels from Nazareth to the coast of Dalmatia, where it was deposited at Kaunizza, between Tersato and Fiume, on Dec. 10, 1291. In 1294 it was suddenly transported in the night to a grove near Loreto; and the Virgin appeared in a vision to St. Nicholas of Tolentino, to announce its arrival to the faithful. After three times changing its position, the Santa Casa at length settled itself down, in 1295, on the spot it now occupies. The concourse of pilgrims soon created the necessity for means of accommodation, and by the pious zeal of the inhabitants of Recanati the foundations of the present town were speedily laid. Loreto became a city in 1586, when Sixtus V. surrounded it with walls, to resist the attacks of Turkish pirates, who were tempted by the riches of the sanctuary to make frequent descents upon the adjoining coast.

To meet the possibility of the house having been brought piecemeal, by natural agency, it may be observed that there is no allusion by pilgrims to Nazareth, from the 4th to the 16th cent., as to any house of Joseph having stood there within human memory or record, and the facts, as now stated, occur first in a bull of Leo X., of the year 1518. The size of the house will

not fit into any measurements of the alleged site at Nazareth, and the material of which it is composed is not the natural grey limestone of which the houses of Nazareth are and were built.

The little town of scarcely 5000 inhab. stands on a hill about 3 m. from the sea, commanding an extensive **view* over the surrounding country, and visible to the mariner for a considerable distance from seaward. It may be said to consist of one long and narrow street, filled with shops for the sale of crowns, medals, and pictures of the "Madonna di Loreto;" a trade which is said to produce an annual return of nearly 500,000 frs.

On first entering the town the traveller is almost led to imagine that it is peopled with beggars, for he is at once beset with appeals to his charity and piety—a singular contrast to a shrine rich in gold and diamonds; but it is remarkable that there is no poverty so apparent as that met with in the great sanctuaries of Italy.

The piazza in which the church is situated is occupied on one side by the former Jesuits' convent, and on the other, by the noble palace of the governor, erected from the designs of Bramante.

In front of the ch. is the fine seated bronze **statue** of Sixtus V., in the act of giving his benediction, by *Calcagni* of Recanati. In the centre of the piazza is a **fountain** with a basin of red marble and bronze figures, considerably damaged by the weather.

The ***CHIESA DELLA SANTA CASA** occupies the third side of the square; its façade was built by Sixtus V. Over the grand door is the full-length bronze statue of the Virgin and Child, by *Girolamo Lombardo.* The principal ornaments of the exterior are the 3 ***bronze doors,** inferior only to those of the Baptistery at Florence, and of the Duomo of Pisa. The central one was cast by the four sons of Girolamo Lombardo, in the 16th cent.; it is divided into compartments, with bas-reliefs of histories of the Old Testament, from the Creation to the flight of Cain, with symbolical representations of the progress and triumphs of the Church. The left-hand door was cast by *Tiburzio Verzelli,* of Camerino, a pupil of the elder Lombardo; it represents, amidst the richest arabesques and figures of prophets and sibyls, various subjects from the Old and New Testaments, so arranged as to make every symbol of the old law a figure of the new. The door on the rt. is the work of *Calcagni,* assisted by Jacometti and Sebastiani, also natives of Recanati. It represents, in the same manner as the preceding, different events of both Testaments. These fine works were finished during the pontificate of Paul V. The **campanile** was designed by Vanvitelli; it is of great height, and exhibits a combination of the 4 orders; it is surmounted by an octagonal pyramid, and contains a bell said to weigh 11 tons, cast by Bernardino da Rimini in 1516, at the expense of Leo X.

Interior.—The roof of the nave is painted with prophets in chiaroscuro by *Luca Signorelli;* the last 3 towards the arch above the high altar are by *Roncalli.*

The ***Santa Casa,** in the centre of the ch., is a small house built of stone, 13½ Eng. ft. in height, 29½ in length, and 12¾ in width. It has a door in the N. side, and a window on the W.; its construction is of the rudest kind, and its general form is that of the humblest dwelling. Over the window is pointed out an ancient cross, and from the vault of the outer case are suspended the 2 bells said to have belonged to the house itself. The original floor is entirely wanting, having been lost, it is said, during its miraculous transport from Nazareth; the present one is composed of squares of white and red marble. In a niche above the fireplace is the **statue of the Virgin,** reputed to have been sculptured by St. Luke; it is said to be of the cedar-wood of Lebanon, and is quite black. The height of the Virgin is 33½ inches; that of the Child is 14. Both figures are resplendent with jewels, the effect of which is increased by the light of

the silver lamps which are constantly burning before the shrine. Among the various relics and treasures are 3 earthenware pots said to have belonged to the Holy Family; 2 of them, which are shut up in the *Sacro Armadio* or cupboard, were covered with gold plates previous to the French invasion; the precious metal having been removed, they were sent to Rome, and are now mounted in gilt bronze; the Santa Scodella, which escaped the French, is alone shown. Objects are blessed within it, and it is offered to the faithful to kiss. In a metal frame on the southern wall is a stone of the Santa Casa, purloined by a Bishop of Coimbra in the time of Paul III., and restored in consequence of the loss of health he suffered while it remained in his possession. On the same wall is another singular offering—a cannon-ball consecrated to the Virgin by Julius II., in remembrance of his escape at the siege of Mirandola, in 1505. Hompesch, the grand master of the Knights of Malta, and the family of Plater of Wilna, so well known in the history of the Polish struggle for independence, are also remarkable for the value of their offerings. In 1798, less than a year after the short-lived peace of Tolentino, the French took Loreto, sacked the town and sanctuary, and carried the statue of the Virgin to Paris.

The **Marble Casing** in which is enclosed the Santa Casa is a remarkable monument of elaborate 16th-cent. art. The design was by *Bramante*, and the sculptures by Sansovino, Girolamo Lombardo, Bandinelli, Giovanni Bologna, Guglielmo della Porta, Raffaello da Montelupo, Sangallo, Tribolo, Cioli, and other eminent artists of the period. The materials were prepared under Julius II., and the work was commenced in the reign of Leo X., continued under Clement VII., and finished in the pontificate of Paul III.

1. **W. side.** In the Annunciation by *Sansovino* the figure of Gabriel and the expression of the angels are of great beauty. The smaller tablets (the Visitation, and St. Joseph and the Virgin in Bethlehem) are by *Sangallo*. At the angles are figures of the prophets *Jeremiah and Ezekiel; the first by *Sansovino*, the other by *Girolamo Lombardo*. In the niches above are the Libyan and Persian sibyls by *Guglielmo della Porta*.

2. **S. side.** Nativity by *Sansovino*, in which the figures are extraordinarily minute and truthful. David with the head of Goliath at his feet, and the prophet Malachi, are by *Girolamo Lombardo*; the Cumæan and Delphic sibyls are by *Guglielmo della Porta*. The Adoration of the Magi was begun by *Sansovino*, and finished by *Raffaele da Montelupo* and *Girolamo Lombardo*. The figures of boys over the first door are attributed to *Mosca*, and those over the Porta del Santo Camino are by *Cioli*.

3. **E. side.** Relief by *Niccolò Tribolo*, of the arrival of the Santa Casa at Loreto, and the effect of its sudden appearance on the people. The attack of the robbers in the wood, the surprise of the countryman, and the peasant whistling to his loaded mule, are marvellous examples of the powers of art. Above is the death of the Virgin and her burial by the Apostles. The 4 angels in the clouds and the party of Jews endeavouring to steal the body are full of expression. It was begun by *Tribolo* and finished by *Varignano* of Bologna. The prophet Balaam is supposed to be the work of *Frà Aurelio*, brother of Girolamo Lombardo. The Moses is by *Della Porta*, as are also the Samian and Cumæan sibyls.

4. **N. front.** The Nativity of the Virgin was begun by *Sansovino*, continued by *Baccio Bandinelli*, and finished by *Raffaello da Montelupo*. The figures introduced into the composition express the 7 virtues of the Virgin,—innocence, fidelity, humility, charity, obedience, modesty, and love of retirement. The fine relief of the marriage, begun by Sansovino and

continued by *Raffaello da Montelupo*, has a group of figures introduced by *Niccolò Tribolo;* the most striking of these is the man breaking the symbolical wand or bough. The prophet Daniel is by *Frà Aurelio Lombardo;* the prophet Amos, with the shepherd's staff in his hand and the dog at his feet, by *Girolamo Lombardo*. The Phrygian and Tiburtine sibyls are by *Guglielmo della Porta;* the boys over the door by *Mosca* and *Cioli;* the sculptures, with the ornaments on the frieze and the festoons between the columns, by *Mosca*.

This magnificent work, which is a perfect museum of sculpture, is said to have cost 60,000 Roman scudi. This expense would have been greater if many of the artists and workmen had not given their services gratuitously.

The ***font** is a fine work in bronze, cast by *Tiburzio Verzelli* and *Giobattista Vitali*. It is covered with reliefs relating to the sacrament of baptism, and surmounted by the figure of St. John baptizing the Saviour. The Baptisms in the Jordan, the Circumcision, Naaman cured of his leprosy, Christ curing the blind, and St. Philip and the Eunuch, are most worthy of notice. The 4 female figures at the angles are the symbols of Faith, Hope, Charity, and Perseverance.

The **chapels** of the nave are mostly ornamented with mosaic copies of paintings of the great masters. Among these are the S. Francesco d'Assisi of Domenichino, and the Archangel Michael of Guido, from the picture in the ch. of the Capuccini at Rome, and in the last chapel the Last Supper, by Simon Vouet, the original of which is in the palace of the governor.

On the opposite side of the nave, the 1st chapel contains a relief of the Deposition in bronze, by *Calcagni*, and 4 bronze female portraits of members of the families of Massilla and Rogati, to whom the chapel belongs, by the same artist.

In the *1st chapel of the* **rt. transept** is the mosaic copy of a painting by Angelica Kauffmann; the 2nd has some paintings by *Lorenzo Lotto;* and the 3rd, called the Annunziata del Duca, from having been erected by Francesco Maria II., duke of Urbino, contains a mosaic of the Annunciation of Baroccio, copied from the picture in the Vatican. The frescoes of the chapel were painted by *Federigo Zucchero* in 1583. The rich arabesques, illustrative of the origin of the house of La Rovere, are fine specimens of art. The **Sagrestia della Cura** is finely painted in fresco by *Luca Signorelli;* the arabesques and other sculptures of the presses, or *Armadj*, and the carvings of the *lavamano*, are believed to be the work of *Benedetto da Majano*. The corresponding Sacristy on the W. side of the S. transept has a dome magnificently painted by *Melozzo da Forli*, which served as a model for Palmezzano's frescoes at S. Biagio in that town. The bronze kneeling figure of Cardinal Caetani is the work of *Calcagni*, assisted by Jacometti. In the upper part of this transept the 1st chapel contains the mosaic copy of the Nativity of the Virgin by Annibale Caracci. The 2nd, called the chapel della Marca, contains a fresco supposed to be by *Pietro da Cortona*, of Godfrey in arms and Tancred wounded at the siege of Jerusalem; and the tomb of Cardinal Visconti. The 3rd chapel is ornamented with a mosaic copy of Frà Bartolommeo's Assumption of the Virgin. The paintings on the vault of the Nativity, the Circumcision, the Transfiguration, the Preaching of St. John the Baptist, and his Martyrdom, are by *Pellegrino Tibaldi*. Over the door of the *Sacristy of the Chapter* is the figure of St. Luke in glazed terra-cotta; and over that of the other sacristy is one of St. Matthew, both by *Luca della Robbia*.

In the **l. transept** the 1st chapel has a mosaic copy of the Visitation by Baroccio. Passing onwards, we reach the **Treasury**. The beautiful picture above the *lavamano* in the hall, of a pious lady instructing female children,

is by *Guido*. The chiaroscuro on the right of the entrance, protected by a glass covering, is attributed to *Tiarini*; the Madonna and Child, also protected by glass, is a copy of Raphael, probably by *Garofalo*: the original, one of the best of Raphael's Holy Families, has vanished without a trace. There is also another Madonna and Child, by *Andrea del Sarto*; and a Holy Family on wood, variously attributed to *Schidone* or *Correggio*. The **Chapel** of the Treasury is remarkable for the frescoes on its roof, of the history of the Virgin, interspersed with full-length figures of prophets and sibyls, by *Roncalli*. The Treasury, previous to the French invasion, contained the richest collection of costly offerings which the piety, the policy, and the vanity of the world had ever brought together. Sovereign princes, pontiffs, prelates of the Church, and the rank and beauty of Christendom had munificently contributed to swell its treasures; but the calamities which the Papal States sustained in their struggle with France compelled Pius VI. to despoil it of its riches, in order to pay the sum demanded by the provisions of the treaty of Tolentino in 1797. At the restoration of peace the zeal of the faithful endeavoured to compensate for these losses, and the Treasury is now well filled with the results of their devotion. The catalogue of offerings exhibits a curious collection of names: those of Murat, Eugène Beauharnais, and the queen of Joseph Buonaparte, are read side by side with the titles of the dynastic princes of Austria and Sardinia; many are those of illustrious and noble houses in Italy, France, Poland, Russia, and Spain; and among the multifarious assemblage of offerings may be found the wedding dress of the King of Saxony. The chalice presented by Pius VII., and used by that pontiff in the celebration of the mass, records his gratitude for his restoration to the Holy See after his long detention in France.

The octagonal cupola of the church, begun by *Giuliano da Majano*, was strengthened at its base and nearly rebuilt by *Antonio Sangallo*. The skill and judgment with which he accomplished this difficult task have received the praises of Vasari. The interior is painted throughout by *Roncalli*, assisted by *Jacometti* and *Pietro Lombardo*. It is considered the masterpiece of Roncalli, and it is recorded that his success so exasperated Caravaggio that he employed a Sicilian bravo to disfigure his face.

The ***Palazzo Apostolico** was begun in 1510 by Julius II., from the designs of *Bramante*. Its two wings have grand loggie with round-headed arches, the lower Doric, and the upper Ionic. The former of these loggie affords accommodation to the canons; the latter is inhabited by the bishop and governor, and contains the noble room called the "Apartment of the Princes," now used as a **Picture gallery**. The most remarkable works in this collection are—the Woman taken in Adultery, by *Titian*, treated in a very different manner from his other celebrated picture of the same subject in St. Afra at Brescia—the Last Supper by *Simon Vouet*—Sta. Chiara by *Schidone*—the Deposition by *Guercino*—the Adoration of the Virgin by *Annibale Caracci*, and several good pictures by *Lorenzo Lotto*. In a bedchamber adjoining is a small Nativity painted on slate by *Gherardo della Notte*, and another of the same subject on copper by *Correggio*. In another apartment are 9 pieces of tapestry presented to the Santa Casa by Cardinal Sforza Pallavicini, representing various subjects of the Gospel history.

The **Spezieria** (Pharmacy), attached to the palace, was formerly celebrated for its 380 apothecary's pots, painted after the designs of Raphael, Michel Angelo, and other great masters. They were executed chiefly by *Orazio Fontana* of Urbino and *Battista Franco*. After suffering much damage and great diminution, the remainder of them have been transferred to Florence.

The **Piazza della Madonna** contains

a bronze fountain ornamented with armorial bearings, eagles, dragons, and tritons, the work of the pupils of Calcagni. The **Piazza dei Galli** also contains a fountain from which it derives its name, being ornamented with a dragon and 4 cocks by Jacometti. There is a Hospice maintained at the sole expense of the chapter for the reception of poor pilgrims. During the month of October many recently married couples among the neighbouring peasantry repair to the sacred spot, to ask the blessing of the Virgin on their union.

We cannot better conclude this account of Loreto than by recalling to the Italian scholar the offering made at its shrine by TASSO. Religious feeling never perhaps inspired more devotion than that which breathes through the magnificent *canzone* composed in honour of the Virgin by that illustrious pilgrim:—

Ecco fra le tempeste, e i fieri venti
Di questo grande e spazioso mare,
O santa Stella, il tuo splendor m' ha scorto,
Ch' illustra, e scalda pur l' umane mente,
Ove il tuo lume scintillando appare,
E porge al dubbio cor dolce conforto
In terribil procella, ov' altri è morto:
E dimostra co' raggi
I sicuri viaggi
E questo lido, e quello, e 'l polo, e 'l porto
De la vita mortal ch' a pena varca
Anzi sovente affonda
In mezzo l' onda alma gravosa e carca.

RECANATI (4 m. S.W.) is best visited from Loreto by carriage-road. On leaving the town we pass a fine aqueduct, stretching across the valley, and communicating with the subterranean canal by which Loreto is supplied with water. It was constructed during the pontificate of Paul V. at an expense of 186,000 scudi.

Recanati (4500), an ancient town, on a lofty and commanding eminence, overlooks the rich country of the Marca. It has been supposed to have sprung from the ruins of Helvia Ricina, founded by Septimius, on the banks of the neighbouring Potenza, and destroyed by Alaric in 408. In the 11th cent. Recanati was a strong military position; in 1229 the Emperor Frederick II. took it under his protection, and conferred upon it many privileges, among which was the permission to build a port, granting to the inhabitants for that purpose the whole line of coast between the mouths of the Potenza and Musone.

The **Cathedral**, dedicated to St. Flavianus Martyr, which contains the monument of Gregory XII. (1417), has a Gothic doorway, and many of its Gothic windows, now closed up and concealed by modern alterations, may still be traced. The roof is richly carved, and dates from the beginning of the 17th cent.

The churches of *S. Domenico* and *S. Agostino* have also Gothic doors with circular arches.

The **Palazzo Comunale** has a bronze relief by Jacometti, representing the arrival of the Santa Casa. In the great hall is preserved the original diploma of Frederick II., "Dei Gratia Romanorum Imperator," dated 1229, with his monogram and gold seal, granting to the town the port of Recanati.

Some of the palaces are worth notice, especially that containing the collections of the poet Count *Leopardi*, to whom a monument has been erected in the Piazza. Fine *view from the balcony of the Caradori palace, commanding Loreto, the hill of Ancona, the Adriatic, and the rich region of the Marca.

Leaving the stat. of Loreto, the rly. continues to

18 m. **Porto Recanati** Stat., a small fishing town, with 3000 inhab. About 2 m. from it, and half a mile from the coast, are the ruins of *Potentia*, close to the convent which preserves the name of the city in that of *S. Maria di Potenza*.

Crossing the Potenza, we reach

27 m. **Porto Civitanova** Junct. Stat., where the branch line for Macerata turns W., along the rich valley of the Chienti. In the distance rises *Monte Sibilla* (9110 ft.).

About 4 m. above the junction are

the ruins of an amphitheatre and other buildings, marking the site of the ancient Helvia Ricina.

45 m. **MACERATA** (20,000), a fine provincial city, prettily situated on an eminence in the centre of the ridge of the hills that separate the valleys of Potenza and Chienti, about midway between the Apennines and the sea, and commanding views of both. It is the capital of the province of Le Marche, and was founded in 1108.

Macerata is one of the most agreeable and intellectual of the numerous provincial cities of the former States of the Church. Its society is of a high order; the local nobility yield to none in courtesy; it has several handsome houses, a theatre, and other public establishments. Many of the churches retain their Gothic porticoes, which serve to mark the passage from the old style to the new.

In the **Cathedral**, the altar of the SS. Sacramento has a very good imitation in wood of the façade of St. Peter's at Rome.

The **Palazzo Compagnoni** contains a small museum of Roman sculptures and inscriptions, found principally among the ruins of Helvia Ricina.

There is a Casino in the town supplied with modern works and journals; and in the same establishment is the **Biblioteca Comunale**, founded in 1773. It contains 30,000 volumes, and a few pictures, including an altarpiece by *Allegretto Nucci*, of the Madonna and Child, with S. Benedict and S. Julian; signed and dated 1368; a painting attributed to *Perugino*, of the Madonna and Child with S. Francis and S. Julian, and a similar subject by *Crivelli* (1470), and *Gentile da Fabriano*.

Outside the gate leading to Fermo is a large building, erected for the national game of *pallone*, by the architect Alcandri. 1 m. beyond it is the beautiful **Church of the Madonna della Vergine**, designed by *Bramante*.

Macerata was the birthplace of *Crescimbeni*, the founder of the Arcadian Society, and of *Matteo Ricci*, the Chinese scholar and missionary.

The walls of the city were raised by Cardinal Albornoz. The triumphal arch, called the *Porta Pia*, is somewhat heavy in its effect.

Macerata is the seat of a university greatly encouraged by Leo XII. Infant schools were for the first time established here in the Papal States.

About 6 m. beyond Macerata is passed the deserted fortress of *La Rancia*. This position, and indeed the ground on both sides of the river, was the scene of the decisive action between Murat and the Austrians in May 1815. The latter had a force of 16,000 men, the Neapolitans scarcely numbering 10,000. The battle was fought by Murat in person; the Austrians were commanded by Bianchi. Murat fell back on Macerata with considerable loss, and was obliged to retrace his steps to Naples with the remnant of an army which was never worthy of his heroic bravery. This battle sealed the fate of that brave and unfortunate sovereign; on the 22nd of the month he fled from Naples, and in the October following his gallant career terminated in his barbarous execution at Pizzo.

57 m. **TOLENTINO** Stat. (4460). The Gothic gateway by which Tolentino is entered on this side is one of the interesting and well-preserved specimens of the castellated architecture of the Middle Ages. Tolentino nearly retains the ancient name of a considerable city of Picenum, from whose ruins it sprung. It was erected into a city by Sixtus V. in 1586, and was once strongly fortified. It was the scene of the life, death, and miracles of St. Nicholas of Tolentino.

The ***Ch. of S. Niccolò** was originally a Gothic edifice, as may be seen by the closed arches of its windows in the side walls. The rich doorway of the façade remains unaltered; the bands of the arch are formed of acanthus-leaves, and in the canopy is the figure of one of the Visconti family with the dragon: at first sight it might be

taken for St. George. The interior of the ch. has a superb roof of carved wood richly gilt, with figures of the Virgin, Saviour, and numerous saints in bold relief. The *capellone* is interesting for the remarkable frescoes of various subjects from the life of S. Nicholas by *Lorenzo* and *Jacopo da San Severino*. They have been much injured by repainting, and the light is bad. The heads of the Evangelists and four Fathers of the Church are full of expression and feeling.

The **Church of S. Francesco** has frescoes of 1360 and 1475 in the chapels to the rt. and l. of the high altar.

San Catervo, E. of the town, contains later frescoes, and an early Christian sarcophagus.

In the **Palazzo Gentiloni** is a small *collection of antiquities from the necropolis of Picenum, opened in 1880.

Tolentino was the birthplace of the learned *Francesco Filelfo*, whose bust has been erected over the entrance to the Palazzo Pubblico. In diplomatic history the town has acquired some celebrity for the treaty which bears its name, signed 19th February, 1797, between the commissioners of Pius VI. and General Buonaparte on the part of the French Republic. By this humiliating convention the Pope ceded the province of Romagna, in addition to the Legations of Bologna and Ferrara already surrendered, to the Cispadane Republic. He left Ancona in possession of the French, and surrendered to them his territories at Avignon, besides engaging to pay a ransom for other provinces, and to deliver the manuscripts and works of art which had excited the cupidity of his conquerors.

64 m. **SAN SEVERINO** Stat. (4334), the ancient *Decemon*. The old town, called the Castello, is on the top of the hill; the Borgo, or more modern one, at the foot.

In a chapel of the badly preserved **Church of the Castello** are remains of frescoes by *Diotisalvi d'Angeluzzo*, and a fine *altar-piece in 5 compartments, the Virgin and infant Christ in the centre, by *Niccolò da Foligno* (1468).

The **Church of San Francesco**, also in the upper town, a very ancient building, in a ruinous condition, has a few old frescoes by different artists. Pinturicchio had his school in the annexed convent.

In the Borgo, the sacristy of the **Duomo Nuovo** contains an exquisite picture of the *Virgin and Child by *Pinturicchio*, with the portrait of the donor.

The **Church of San Lorenzo**, on the site of an ancient temple, has a crypt with frescoes by the brothers San Severini. In the church is a Nativity by *Lorenzo da San Severino*, an artist of merit towards the close of the 15th cent.

The **Town hall** has a small collection of antiquities.

[6 m. W. of San Severino, on the Potenza, is the little town of **Castel Raimondo**, where the road bends abruptly S. to reach (6 m. further)

CAMERINO (5000), the ancient *Camerinum*, situated at the foot of the Apennines on a hill 2000 ft. above the sea.

It was anciently founded by the *Camerti-Umbri*, and was allied to Rome, and the citizens, for their valour at the battle of Vercelli, obtained from Marius the title of Roman citizens. Capital of a Lombard dukedom, and at one period united to that of Spoleto, Camerino sided with the Guelphs, and was destroyed by Manfred in 1259. Long ruled by the Varano family, it passed into the power of the Della Rovere, and from them to the Farnese, who ceded it (1545) to Paul III. in exchange for Parma and Piacenza.

The castle was built by Valentino during the brief rule of the Borgias. The most important buildings are the **Cathedral**, supposed to occupy the site of a temple of Jupiter—the **Church of**

St. Venanzio, with a beautiful façade of the 16th cent., and a fine picture by Carracci—the Ducal and Archiepiscopal palaces, and the hospital. In the Piazza Cavour is a good bronze statue of Sixtus V. by the sculptor Vergelli, of Camerino, erected in 1587.

The bishopric dated from 252, when St. Savinus, the tutelar saint of the Cathedral, first occupied the see, which was made an archbishopric by Pius VI. in 1787. The order of Capucins was founded in Camerino. *Carlo Maratta* the painter was born here in 1625, as were also the Greek scholar *Fazorino*, tutor to Leo X., *Camillo Idili*, historian to Louis XIV., and *Giovanni Antinori*, who constructed the port of Lisbon.

Camerino possesses a university and many important public institutions. The theatre is small, but elegant, and the botanical garden forms a spacious promenade. The journal Apennino is one of the best periodicals in the province of La Marca.

The silk manufactories, for which Camerino was formerly celebrated, have been recently revived.]

The railway continues N.W. to

76 m. **MATELICA** (4000), an industrious little town, with manufactures of coarse cloths and hats.

The **Church of San Francesco** contains in the first chapel a beautiful *altar-piece, by *Palmezzano* of Forlì, of the Virgin and Child with Saints; on the predella the Last Supper, St. Francis receiving the Stigmata, and the Martyrdom of his companions; a Pietà in the lunette bears the artist's name and date 1501. In the third chapel is a *Virgin and Child, with St. Sebastian and St. Jerome, by *Carlo Crivelli*, and a predella full of spirit. In the fourth chapel an ancona by *Eusebio da Perugia*, an extremely rare master, with his monogram and the date 1512, a work of great beauty; like all the paintings here, it has suffered from *luc and ill*-treatment.

In the **Church of S. Michel Angelo** is a Holy Family, with S. Roch and S. Sebastian, and a Pietà above: in that of **S. Giovanni Decollato**, a Virgin and Child, by the school of Perugino, but spoilt with tawdry tin crowns. In the **Palazzo Piersanti** are some good paintings on panel of the school of Fabriano, a collection of sacred relics, and some handsome reliquaries.

Leaving Matelica, the rly. continues to

84 m. **Albacina** Junct. Stat. (Rte. 27), where the valley widens and the line ascends through a well-cultivated country to

90 m. **FABRIANO** Stat., a very prosperous city of (excluding suburbs) 8000 inhab., celebrated for its paper manufactories, established as early as 1564, which rival the great Neapolitan establishment on the Fibreno, at Isola.

The **Church of S. Niccolò** has its choir painted in *quazzo* by *Malatesta*; and on the l. of the entrance are some curious early frescoes of the Crucifixion. **San Benedetto** is a handsome edifice with some pictures worth notice. **Sant' Agostino** has a Nativity painted on wood. In the Sacristy of **Santa Lucia** is a good fresco by *Gentile* or one of his pupils.

The pictures in the **Pinacoteca** present interesting specimens of the Fabriano branch of the Umbrian school, including a Death of the Virgin by *Antonio da Fabriano*, a pupil of Gentile's; a Virgin with the Infant Christ on her knee, by *Lorenzo da San Severino*; a Madonna with Saints, by *Filippo Veronese* (1504); and a St. Michael by *Guercino*.

In a small room of the **Casa Fornari** is a rich collection of panels, by *Bocca, Alpelli, Antonio da Fabriano, Francesco di Gentile*, etc.

[A carriage-road of about 9 m. leads from Fabriano N. to Sassoferrato,

the first part over a hilly country as far as the *Valle Montagnana*, or the valley of the *Sentino*, one of the principal feeders of the Esino, which it follows, passing through **Genga**, a picturesque town on the top of a hill, in the parish church of which there is a triptych by *Antonio da Fabriano*, and a Madonna on panel by *Stefano Folchetti*, to

Sassoferrato (2500), in a fertile, well-wooded valley. Like San Severino, it consists of an upper and lower town. In the *Castello* (or upper town), the Church of *San Pietro* contains a Madonna, by *Sassoferrato* (properly *Giovanni Battista Salvi*), who was born here in 1605; *Santa Chiara* has two Madonnas in fresco, by the Fabriano early school. In the *Borgo* (or lower town), the *Santa Mona* has two altar-pieces on wood, one by *Agebile*, a native artist, dated 1518, the other by *Ramazzani* (1580). *Santa Croce*, a very ancient edifice, about ½ m. from the Borgo, has a good altar-piece and carved altar by pupils of Gentile.

There is a carriage-road from Sassoferrato passing by **Arcevia** (good altar-piece by *Luca Signorelli*, 1507, in the Church of S. Medardo) and *Rocca Contrada*, to **Pergola**, a town of 3000 inhab. In the Church of the Franciscans is a curious altar-piece in terra-cotta, and some anconas of the 14th and 15th cents.]

Tolentino to Foligno.

The old Roman road leads S.W. from Tolentino, along the Chienti, through very beautiful scenery, presenting in its immediate vicinity many characteristics of an English landscape. The country is very productive and rich in oaks, and the prospect is bounded by the chain of Apennines, covered with snow in the early summer. On the l. beyond **Belforte** are seen the villages of *Caldarola* and *Pieve Favera*, picturesquely situated on the other side of the river.

19 m. **Valcimara**, a hamlet of 400 inhab. The road passes through *Campolorzo*, and, some distance further, a sudden bend opens on the picturesque *Rocca di Varano*, with an ancient castle perched upon its summit.

24 m. *Ponte della Trave*, a post station.

From (27 m.) **La Muccia**, a usual resting-place of the vetturini, there is a branch road to Camerino, distant 6 m. Several villages are passed picturesquely placed on the slopes of the mountains. On the l. are Pieve-Bovigliano, S. Marco, Pieve-Torrina, Massadì, and Prefoglio; and on the rt. Colle, S. Marcello, and Gelagno. The road now ascends to

35 m. **Serravalle**, a long straggling village in a steep and narrow defile, completely commanded by the ruins of an old castle, a stronghold of the Middle Ages. 2 m. higher up are the sources of the *Chienti*, which, after a course of 58 m., falls into the Adriatic at the port of Civita Nuova. A gradual ascent by a fine wild mountain road brings us to an extensive table-land, which has a local reputation for the excellence of its hay and pasturage. The country becomes more desolate as we reach the highest point at (3000 ft.) **Colfiorito**.

After passing the Lake of Colfiorito, reputed for its leeches, the road begins to descend, and a great change in the character of the country and its scenery is soon apparent; the land is rich and generally covered with oaks.

43 m. **Case Nuove**, a hamlet beneath the ruins of an old castle near a rapid torrent. Beyond it is the village of *Pale*, above which is a remarkable pointed peak, *Il Sasso di Pale*, among the last elevation of the Apennines; there is a curious cavern filled with stalactites in the precipitous cliffs above the village. In the descent from here the *views looking down upon the city and plain of Foligno are very beautiful, commanding a

[illegible]

[illegible]

[illegible]

[illegible]

FERMO, the *Firmum Picenum* of the Romans, an archiepiscopal city of [illegible] inhab., with irregular streets, situated on the top of a hill 1000 ft. above the sea. In the 5th cent. of Rome Firmo was one of the noblest cities of Picenum, and was occupied by a Roman colony at the beginning of the first Punic war. The fidelity of the town to Rome is alluded to by Livy, and Cicero, in a letter to Atticus (Ad Att. [illegible] ep. [illegible]), calls the Fermans *fortissimi*, and in his 8th Philippic says that they were the first to contribute money for the use of the Senate against Marc Antony. It is called by Pliny the younger (lib. vi. ep. 28) *colonia munificentissima*. In the 5th cent. it was devastated by Attila, and Belisarius was forced to besiege by Totila. After [illegible]

[illegible] the ancient **Citadel**, which once occupied the summit of the hill, there only remain two gates and some fragments of walls on the N. side. The mediæval castle restored on its site by *Gregory* IX. in 1236 was one of the last strongholds which Francesco Sforza possessed in the march of Ancona during his struggle with the Pope and other Italian princes, but was completely destroyed by the Fermans in 1446. Here now stands the **Cathedral**, which is modern, except the 14th-cent. *façade* and *Campanile*. In the *Atrium* are three monuments, of which two deserve notice. One on 4 columns by *Tura* of Imola to Giovanni Visconti, natural son of the Archbishop of Milan, who ruled Fermo from 1360 to 1366. Another is to the 16th-cent. soldier of fortune, Saporoso Matteucci. In the interior the bronze tabernacle in the chapel of the sacrament, representing the Passion of the Saviour with the Apostles, is by the Venetian sculptor *Lombardi*, 16th

cent. The figure of the captain Orazio Brancadoro (16th cent.) is good, and was executed by Sansovino's pupil *Vittoria* of Venice. In the *crypt* is a sarcophagus of the 4th cent. (?) and a marble column with the effigy of a bishop of the 10th cent. From the neighbouring **Girone**, or public walk, there is a magnificent view over the subjacent country.

The **Piazza**, formed by Francesco Sforza in 1442, with porticoes added a century later, has at one end the Government palace, and at the other the Archbishop's palace of 1391, and the former *University*, which boasted its origin from Bishop Lupus in 826, but was suppressed in 1823. The busts of the four popes, Boniface VIII., Eugenius IV., Calixtus III., and Sixtus V., all benefactors of the University, are by *Procacchi*, 1587.

In the **Church of S. Francesco** is a good monument by one of the *Sansovini* (1527), to Ludovico Enfreducci, nephew of the famous Oliverotto, one of Machiavelli's model tyrants, who became Lord of Fermo after the massacre in 1502 of his uncle, cousin, and the most influential inhabitants of the place invited to a banquet. Oliverotto was a year afterwards waylaid and strangled by Duke Valentino at Sinigaglia. In **Santo Spirito** (1396) is a Holy Family, attributed to *Rubens*, and in the sacristy is the Martyrdom of St. Bartholomew, by *Taddeo Zucchero*.

In **Sant' Agostino** is a Holy Family over the high altar, attributed to *Titian*, and there is a picture by *Tintoretto* in the Spina chapel.

The **Public Library** in the Municipal Palace, founded in 1511, and enriched in 1689 by a bequest of Romolo Spezioli, doctor to Queen Christina of Sweden, contains about 1400 vols., including some valuable editions of the 15th cent., and a specimen of the earliest printing (1478), the subject being a letter from Christopher Columbus to a Spanish nobleman. The MSS. include the letters of Pliny, a Latin psaltery of St. Jerome, the rare 15th-cent. precepts and proverbs of Gallioffi Aquilano.

There are several valuable private libraries in the town. In that of Count Brancadoro is a Fust and Schöffer Bible (1462). Near the Girone is the house of the Cav. dei Mincis, which, besides a fine library, contains a good private **museum**, including arms, implements, and vases of the Italo-Greek, Etruscan, Sabine, and Picene periods, and of the Middle Ages, but chiefly remarkable for the numismatic collection, containing a complete series of the coins of Fermo when the city enjoyed the privilege of a mint. In the chapel of the Hospital is a triptych painted by *Andrea da Bologna*, similar to that at Montolmo. In the house of Count Vinci there is a series of 14 small paintings by *Carlo Crivelli*, 15th cent.

Resuming the rly. journey, the country along the coast is a perfect garden; the villages are much frequented in summer for sea-bathing, and in winter by invalids. Continuing close to the sea-side, we reach

48 m. **Cupra-Marittima** Stat., the supposed site of the temple dedicated to the goddess Cupra, which Hadrian restored A.D. 127. Mosaic pavements and other remains have been discovered. In the Town hall is a good painting of the Virgin and SS. Sebastian and Catharine, by *Carlo Crivelli*, in 3 compartments. It is in good preservation, though disfigured by nails having been driven through it when used as a board for supporting part of the altar. There is a still finer painting by the same artist, also in 3 compartments, in the Church of *S. Francesco* at **Montefiori**, a hill-town 9 m. inland. The figure of St. Peter on the rt. in the picture is particularly good.

[*Diligence* twice a day from Grottammare by a good road of 7½ m. to

Ripatransone (2250), on a hill (1500 ft.), commanding a fine panoramic view, best seen from the small Ch. of *San Niccolò*, which occupies the higher part of the town, and dates from the 9th cent., but has been rebuilt. This town is supposed to be the site of *Cupra-Montana*, and fragments of Pelasgian masonry have been discovered in the existing mediæval walls, which, with their square battlemented towers, still surround the town, and present an imposing appearance.

In the **Municipal Palace** is a small gallery of *pictures* (St. Michael on wood, by *Vincenzo Pagani*. The Madonna, St. Mark, and St. Lawrence, by *Carlo Crivelli*, etc.), removed from the churches, and a small but interesting *museum* of objects found in the neighbourhood, including stone implements, Etruscan and Grecian helmets, and a number of small rings called "armille," peculiar to this district, about 6 inches in diameter, with 6 bosses arranged in groups of three.

The **Duomo**, dedicated to St. Gregory (1597), has some good wood-carving on the pulpit, bishop's throne, stalls, and altar. The handsome **Church of S. Filippo** contains an early Christian epigram taken from the Roman Catacombs, together with the body of S. Aurelia. In the transept is a Birth of the Virgin, by *Carlo Maratta*, and a damaged picture of the Immaculate Conception, by *Pietro da Cortona*.

In **St. Antonio** is a Virgin and Child, by *Baroccio*, and on the ruined and roofless walls of **San Francesco** are mutilated remains of 14th-cent. frescoes. The best of the old paintings in the style of Cimabue illustrates the life of Christ, and is about 10 ft. high.

The ancient **Palazzo del Podestà** is in the massive Gothic style, with a fine loggia of five arches, the centre one being pointed, the others rounded. The date (1304) over one of the windows probably records some restoration. Underneath the city are caverns of considerable extent, entered from outside the walls. Good roads of 7 m. connect Ripatransone with *Montalto* and *Offida*.]

50 m. **Grottammare** Stat. (2000). The old town clings picturesquely to the precipitous sides of the cliff which terminates the spur of high land descending from the Apennines, and forms a promontory jutting out into the sea. The summit (350 ft.) commands lovely views, and is crowned by the ruins of an old feudal castle. Near it is the finely situated monastery of the Zoccolanti, now suppressed and occupied in summer by a seminary. The clean, salubrious, and symmetrically-disposed modern town extends along the level belt of land intervening between the cliff and the shore. It is growing into favour as a summer bathing-place, as from its position it enjoys the full benefit of the sea-breezes.

Felice Peretti, afterwards Sixtus V., was born here in 1521, in a poor dwelling, the site of which is now occupied by the Church of *Santa Lucia*, built, according to an inscription on the largest of the bells, in 1595, by his sister Camilla to mark the spot. Peretti's parents had fled from Montalto during the struggles between the first Duke of Urbino and Pope Leo X., and up to the age of 11 the necessities of their position compelled him to act as a swineherd to his father; but he then left Grottammare to enter the Franciscan monastery in Ascoli.

From Grottammare the rly. runs to

53 m. **San Benedetto del Tronto** Stat., with a *Casino*, finely situated on the sea-shore opposite the bathing establishment. The quaint little old walled town and castle occupy an eminence ¼ m. from the sea-shore. The modern town of 7000 inhab., chiefly fishermen, extends on the intervening level to the sea-side, and many villas are being built in this now much-frequented bathing-place. A fine view is obtained from the lofty stronghold of Acquaviva, 2 m. inland.

Branch rly. twice daily in 1¼ hr. to

(21 m.) **Ascoli.** The line runs parallel to the sea for 3 miles, passing the stat. of **Porto d' Ascoli,** with a tower built in 1250 to defend the port, after which it turns sharp to the rt., and, ascending the l. bank of the Tronto, passes through a well-cultivated district, the sloping hills on the rt. being crowned with the castle and town of (11 m.) **Spinetoli** Stat.

On the opposite bank of the Tronto (a torrent whose bed is frequently 1 m. wide) several castellated eminences are seen, including the lofty fortress of *Civitella,* the last stronghold of the Neapolitan Bourbons in 1860, when the garrison were starved out after a six months' siege, and the fort was dismantled by the Piedmontese.

On approaching Ascoli the view of the mountains is very fine, the *Gran Sasso d'Italia* being visible in the distant range to the south.

The old carriage road enters the city over the *Ponte Maggiore,* which crosses the river Castellano on three bold arches 100 ft. high, the span of the bridge being about double. It was built by the architects Massio and Nicoluccio Ravvolto in 1373, and has been restored. To the l. a more ancient bridge (*Ponte di Cecco*) over the same torrent connects the rt. bank with the *Fortezza di Porta Maggiore,* a castle built originally by Galeatto Malatesta, lord of Rimini, in 1349, but restored and strengthened by the architect San Gallo in 1563, by order of Pope Paul III. The bridge is a fine specimen of Roman *opus quadratum,* and was one of the many bridges on the consular *Via Salara,* which reached Ascoli at the 107th mile from Rome, and traversed the city towards the Adriatic coast. It consists of two arches, one spanning 48 ft. and the other 23; the bridge is 82 ft. high from the level of the river, but the parapet and several of the upper courses of masonry have disappeared. The approach was originally defended by a *tête de pont* on the rt. bank of the Castellano; some solid masses of Roman concrete, despoiled of their facings, are all that remain of this *fortification.*

Ascoli (20,000), the *Asculum Picenum* of the Romans, is supposed to have been founded by the Pelasgi previous to the descent of the Sabines. It entered into alliance with Rome in 455 U.C.; but two centuries later took part in the social war which was inaugurated by the slaughter of the Proconsul Servilius and several Roman citizens. Destroyed by Pompeius Strabo, the father of Pompey the Great, it became afterwards a Roman municipium; at a later period it followed the same course as the other provinces on the Adriatic; it was an important town of the Maritime Pentapolis; under the Lombards it was subject to the dukes of Spoleto, and under the Carlovingians became an independent earldom (774). In the 11th cent. it was governed as a free town by its bishops, to whom Sergius IV. in 1009 transferred the earldom. The temporal rule of the bishops of Ascoli concluded in 1185, when, following the general movement in Italy after the triumph of the Lombard League, the city proclaimed the republican form of government, which, under the nominal protectorate sometimes of the Pope and at others of the Emperor, perpetually disturbed by Guelph and Ghibelline factions, and frequently falling under the brief tyranny of petty lords, lasted until 1504, when the inhabitants were so oppressed by Astolfo Guiderocchi that they renounced their democratic government and voluntarily submitted to the dominion of the Holy See, Cardinal Alexander Farnese coming to take possession of Ascoli in the name of Pope Julius II.

Frequent revolts were severely repressed by the papal governors, and Ascoli was finally incorporated with the Pontifical dominions, and underwent their subsequent vicissitudes, until the union of Italy under the constitutional government of Victor Emanuel II., by which Ascoli gained the position of chief town of the province, in place of her ancient rival Fermo.

From the Ponte Maggiore the spacious Via Larga (with public gardens

on the l. leads straight to the *Piazza dell' Arringo*, on which are the Communal Palace, the Bishop's Palace, the Cathedral, and the Baptistery.

The **Palazzo Comunale** (open 10 to 1 every day except Mon. and Fri.), was constructed in the beginning of the 17th cent. by the architect *Garagna*, and decorated with caryatides by Giossafatti, to enlarge the *Palazzo Bianco*, the ancient residence of the counts and governors of Ascoli. It is a fine building in the Barocco style, with a portico of 5 arches, and an interior arch. the design of which is attributed to Michel Angelo.

The palace contains on the ground-floor the public **Library**, with about 30,000 vols. Among the *MSS.* are an illuminated choral book of the 16th cent., and several vols. of archives of the monastery of St. Angelo Magno, dating from A.D. 1028; grammatical works of *Prisciano* (1470); *Cecco d' Ascoli's* Commentary on the Sphere of Sacrobosco (1499); *Graziadio's* Philosophy (1484); and the *Municipal Statutes of Ascoli* (1496), in 3 vols.

Annexed to the library is the

Archæological Museum, founded by Odoardi, bishop of Perugia. The prehistoric antiquities comprise many stone weapons and utensils, flint lance and arrow heads, wedge-shaped hatchets of serpentine, flint knives, scrapers, and awls, found in a bed of clay at the base of the hill on which Ascoli stands; also bronze and iron weapons, implements, and ornaments, with pottery of archaic form belonging to those periods. The *Etruscan* period is also illustrated by bronze armour and weapons, painted terra-cotta vases, mirrors, and statuettes. A *Roman* travertine sarcophagus sculptured with equestrian games, marble busts of Cicero, weights, mosaics, amphoræ, lamps, bronze implements, a gold ring with enamel, representing Venus tying her sandals, republican and Imperial medals, and large collection of the missile glands l in battle by the Roman slingers. *inscriptions* on some of these show that they belonged to the 11th and 15th legions, which, under Pompey Strabo, besieged and took Ascoli in B.C. 88. The missiles of the Italian confederates bear the mottoes ITAL. FERI POMP. They weigh from 2 to 10 ounces, and are chiefly found in the bed of the river Castellano and the hill of San Marco to the S. of the city.

The **Picture Gallery** contains about 500 works, the best of which are a Madonna and Child, by *Sassoferrato*; the Annunciation, by *Guido Reni*; Christ taken in the garden, by *Gherardo delle Notti*; and several excellent works by *Carlo Crivelli* and *Cola dell' Amatrice*, collected from different convent churches in Ascoli. A good modern picture by *Cantamalesse*, a native artist, represents Cecco d' Ascoli reasoning on the subject of astrology, surrounded by an attentive group of listeners in the rich costumes of that period.

In an adjoining cabinet are disposed 35 good specimens of Abruzzi majolica with religious and mythological subjects, and 111 painted medicine jars of Pesaro ware.

At the end of the gallery on the 2nd floor are the **Municipal Archives**, containing diplomas of Charlemagne and other Emperors and Popes, with many parchments of great antiquity and historical interest. Seven of these, between the years 1250 and 1329, mention the Bonaparte family as among the most noble and distinguished of Ascoli, from whence tradition states that they subsequently emigrated to Tuscany, and formed the stock from which the Emperor Napoleon I. descended.

The **Bishop's Palace** was erected in 1532 by *Cola dell' Amatrice*, a painter and architect, who was less successful in restoring the old façade of the

Duomo, dedicated to St. Emidius, its first bishop, in the 4th cent. It stands on the site of a Basilica founded by Constantine, of which some fragments may be seen in the walls alongside the Porta Lamusa (a good specimen

of the 15th cent.) The cupola dates from about the 9th cent. In the *tribune* is a good picture in 15 compartments, by *Carlo Crivelli*, representing the Virgin and Child, a Pietà, and the 12 Apostles.

In the sacristy are some presses in tarsia-work of 1565; and in the treasury a very handsome piviale, presented by Nicholas IV., and a silver statue of St. Emidius, 5 ft. high, elaborately executed, in 1482, by Pietro di Francesco.

The richly carved stalls of the choir are in the Gothic style of the 15th cent.

The *Confessione* is a crypt, constructed in the 11th cent., under the great apse, which it supports on a number of arches, vaults, and columns of various dates and styles, the capitals showing the purest Roman art alternated with the barbaric rudeness of the dark ages. In the centre of the crypt the sanctuary of St. Emidius, restored and richly decorated in more recent times, contains the ashes of the saint and his fellow-martyrs, in a Roman sculptured sarcophagus of the period of Marcus Aurelius, which also serves as an altar. The festival of St. Emidius is celebrated on the 5th August, when all the country folks of the environs flock into Ascoli for nearly a week.

There is a detached **Baptistery** on the N. side of the Cathedral, probably belonging to the ancient basilica, and originally constructed in the 6th cent., but restored at different epochs, from the 9th to the 12th cent. The font, a rich work of the 15th cent., rises from the ancient central *lavacrum* used for immersion in the first ages of the Church.

The **Palazzo Panichi**, in the Piazza dell' Arringo, near the Duomo, has a good painting by *Cola dell' Amatrice*.

A street at the N.W. end of the Piazza dell' Arringo leads to the **Piazza del Popolo**, completed in 1507, an oblong square, with arched porticoes on 3 sides, only interrupted by the *Palazzo del Governo*, the ch. of San Francesco forming the fourth. In the centre is a colossal *statue* of Victor Emanuel II. by *Ignazio Cantalamessa*.

The **Palazzo del Governo** presents a massive but irregular façade, with an entrance resembling a triumphal arch, of Doric architecture below and Ionic above, adorned with a statue of Paul III., erected in 1549.

The **Church of S. Francesco** (1252) has a Gothic door surmounted by a Cinque-cento monument with a sitting statue of Julius II., erected in 1510. S.W. is an elegant portico, formerly the *Loggia dei Nobili*, built and painted in fresco by *Cola dell' Amatrice*.

The **Lombard Palace**, in the Via Soderini, is a remarkable specimen of civil architecture of the 9th cent. richly decorated with emblematic ornaments in relief. There is a lofty tower on the E. side, probably of the 11th cent.

SS. Vincenzo ed Anastasio, in the Piazza di Ventidio, with tower and apse, is a church of the 8th or 9th cent., restored in the 11th and 14th. In a lunette above the principal door are the marble effigies of the titular saints, with the Madonna and Child, in alto-rilievo, dated 1036. The *façade* is divided into square panelled compartments, containing the nearly effaced remnants of paintings in Byzantine style, representing the lives of the titular saints.

San Tommaso, behind the Saladini palace (11th cent.), has a cloister of rude but picturesque architecture, with two orders of fanciful columns supporting brick arches, probably much more ancient than even the church.

Among the more remarkable ancient *monuments* are

Of the Roman Republican period:

Ponte di Solestà. This bridge over the Tronto at the Porta Cappuccina

is supported by a single arch of fine Roman masonry (*opus quadratum*).—**Porta Romana.** This noble gate, now called Porta Romana, is built of square travertine, like the ancient inner city wall at this point. An inner wall of *opus reticulatum* left an intervening space of 15 yds. for the earthwork prescribed by Roman military engineers.—**Corinthian tetrastyle temple**, of which two columns of the portico and the cella remain in the ch. of St. Gregorio Magno.

Of the Roman Imperial age:

Ionic temple, whose *cella* wall, with portions of frieze and architrave, form the flank of the ch. of St. Venanzio towards the Piazza.—*Grotte dell' Annunziata*—vast substructions to enlarge and support the citadel.—Massive *travertine wall* at the entrance to St. Angelo Magno.—*Two columns* of Oriental granite, with varied Corinthian capitals, in the ch. of St. Angelo Magno, near the high altar.—**Cunicular aqueduct** in *opus reticulatum* in and near the fortress of Pius IV., S.W. angle of the city. The *specus* is high enough to admit a man.—*Hippodrome* or **Naumachia**, an elliptical circuit of walls, 160 yds. by 130, surrounding the garden of the monastery of the Sisters of the Sette Dolori.—**Theatre.** Some cuneiform ruins of excellent brickwork may be seen in the gardens above the ch. of Santa Croce.

There are also many specimens of mediæval domestic architecture to be seen in the town.

There is a fine view from the eminence of the *Annunziata* near the S.W. This is the traditional Colle Pelasgico, and has substructions of Roman masonry, which mark the site of the ancient citadel mentioned above.

The city is striking for the number of its churches, bridges, and towers, justifying the poet's exclamation—

> *seculum, excelsæ* Turres, Pontesque, *valete!*"

Leaving Ascoli, the carriage road ascends the valley of the Tronto, following the direction of the Via Salaria: at the 4½ m. is the village of Mozzano, where some fine substructions of the Via Salaria may be seen. 2 m. to the rt. is the *Ponte Nativo*, a curious natural bridge.

7 m. **Cavaceppe**, with pretty gardens belonging to the Sacconi family.

12 m. **Acqua Santa** (*Ad Aquas*), with mineral springs (96° Fahr.). Livy mentions the recovery of the Consul Lucius Plancus in the year of Rome 705 by the use of these iodine waters, which are still much frequented in the summer.

20 m. **Arquata**, beyond which are *Quinto Decimo* and the *Piano di Castelluccio*. In winter this passage of the Apennines is difficult from the accumulation of snow; the Sibilla (9110 ft.), one of the highest peaks of the Umbrian chain, is seen to great advantage from the table-land or *Altopiano* of Castelluccio.

32 m. **Norcia**, an episcopal town, near the head of the upper valley of the Corno, one of the tributaries of the Nera, contained 4500 inhab. before the frightful earthquake of 1858, which nearly levelled it to the ground. It is the ancient *Nursia*.

> Qui Tiberim Fabarimque bibunt quos frigida misit
> Nursia. Virg. *Æn.* vii. 715.

St. Eutychius, one of the reputed disciples of St. Paul, is said to have been its first bishop; it was the birthplace of S. Benedict, of Sta. Scolastica his sister, and in more remote times of Vespasia Polla, the mother of Vespasian. There are some mineral waters in the vicinity, similar to those of l'Acqua Santa, on the eastern declivity of the chain towards Ascoli. The ancient necropolis of Norcia has been lately discovered, and many articles of bronze have been dug up.

From Norcia the road traverses the upper valley of the Nera, by *Serra-*

valle Treponzio, and *Pie di Paterno*. At (52 m.) *S. Anatolia* it crosses the Nera, here considerably increased in volume from the numerous tributaries which descend from the snow-capped peaks of La Sibilla. Beyond S. Anatolia another range of hills is crossed, the continuation of the ridge which culminates in Monte Somma (4040 ft.) between Spoleto and Terni.

58 m. **Spoleto** (Rte. 22).

ROUTE 30.

FANO TO FOLIGNO, BY THE STRADA DEL FURLO, CAGLI, AND FOSSATO. Carriage road, 56 m.; Rail, 27 m.

This road passes through several interesting towns, and follows the line of the ancient Via Flaminia. *Diligence* daily to *Fossato* Stat. in 13 hrs.

The first part of the route is extremely beautiful. Leaving Fano by the Arch of Augustus we soon enter upon the varied and lovely country between it and the mountains, ascending along the base of the hills that bound on the N. the valley of the Metauro, whose classic stream, memorable for the defeat of Asdrubal, is apostrophised by Tasso in one of his most touching poems (Rime Eroiche, xxxiv.):

> O del grand' Apennino
> Figlio picciolo.

8 m. **Calcinelli**: here the road approaches the river; the valley, still narrowing, continues beautiful.

1 m. before reaching Fossombrone is **San Martino al Piano**, near the Roman station of *Forum Sempronii*, where there still exist some vestiges of a theatre.

16 m. **FOSSOMBRONE**, a thriving episcopal town of 8000 inhab. It rose from the ruins of Forum Sempronii, destroyed by the Goths and Lombards. The modern town is built along the l. bank of the Metauro, and belonged to the Malatesta family until the reign of Sixtus IV., when Galeazzo sold it to Duke Federigo della Rovere for 13,000 golden florins. In more recent times it passed to Eugène Beauharnais, and descended to his son the late Duke of Leuchtenberg, to whom it is indebted for much of its prosperity. Fossombrone is celebrated throughout Italy for the fine silk produced in its neighbourhood, for winding and spinning which there are several mills. It has some manufactures of woollen cloths.

The **Cathedral**, dedicated to S. Aldebrandus, contains some Roman inscriptions from the ruins of the ancient city: its bishopric dates from the 5th century. The modern bridge over the Metauro, spanning that broad mountain stream by a single arch, is a striking work. The road across it leads to S. Ippolito, where there are marble-quarries,—to *Sorbolungo*,—to the walled town of *Mondavio*,—and to *Pergola*.

Leaving Fossombrone, the scenery becomes remarkably fine; the country is varied and picturesque, and rich in oaks which would be ornamental to any English park. [The road to (12 m.) *Urbino* branches off to the N.W. 2 m. after leaving Fossombrone, where the Metauro, descending from the former town, is joined by the *Candigliano*. See Rte. 31.]

The Furlo road crosses the Metauro and at once strikes into the mountains, ascending the l. bank of the Candigliano, which rises in the Apennines under Valboscosa and San Benedetto. 5 m. from Fossombrone commences the Pass of the Furlo, on one side of which is the hill of Pietralata, also

called *Il Monte d'Asdrubale*, in which tradition has preserved the record of the memorable battle between the Carthaginian general and the Roman consuls Livius Salinator and Claudius Nero, B.C. 207. The battle is supposed, from the account of Livy, to have taken place on the l. bank of the river, where it begins to be contracted by high rocks; 56,000 men shared the fate of their commander, and 5400 were made prisoners. The loss of the Romans is admitted by their own historians to have been 8000 killed and 3000 prisoners. The pathetic lamentation of Hannibal for the death of his brother is well known to every reader of Horace:—

> Carthagini jam non ego nuntios
> Mittam superbos: occidit, occidit
> Spes omnis, et fortuna nostri
> Nominis, Asdrubale interempto.
> *Hor.* iv. *od.* 4.

The ***Passo del Furlo**, upon which the road now enters, affords one of those remarkable examples of Roman energy which are nowhere more surprising than in the construction of their public roads. The high perpendicular precipices of the Furlo close in so narrowly on the very edge of the river, that it appears as if the mountains would allow nothing beyond the passage of the stream. The road was carried originally round the face of the precipice on an artificial ledge now occupied by a lean-to cottage, overhanging the torrent: but the engineers of Vespasian cut through the rock, on its l. bank, carrying the road through a tunnel which gives name (*Furlo*, from *Forulus*, a perforation) to the defile for about 126 ft., and thus formed a passage, 18 ft. broad and 15 ft. high. The whole length of the pass is about a mile, and the scenery around is exceedingly grand. An inscription cut in the rock over the N. entrance records its construction by order of Vespasian. This great work is called *Petra Intercisa* in the Peutingerian and Hierosolymitan Itineraries, and *Petra Pertusa* by Procopius, who has accurately described it. Nearly 2 m. after issuing from the pass is seen the curious old church of the **Badia del Furlo**, with remains of frescoes.

25 m. **Acqualagna**, a village at the junction of the Candigliano with the *Burano*. 3 m. further is *La Smirra*. Between these places the road runs along the ravine of the Burano. Before entering Cagli, a stream which flows into the Burano is crossed by a Roman bridge called **Ponte Manlio**; the central arch, 39 feet in span, is composed of 19 large stones. The ascent is very steep to

31 m. **CAGLI**, an industrious town of nearly 10,000 inhab., constituting, in conjunction with Pergola, a bishopric. It occupies the site of *Calles*, a station on the Via Flaminia, built on the flanks of Monte Petrano. The present town dates from the 13th century. Several ancient remains, medals, and fragments of statues have been found in its vicinity.

In the Tiranni chapel of the **Church of S. Domenico** is an important work of *Giovanni Santi*, and peculiarly interesting, as showing the influence exercised on Raphael's early style by his father. The *whole chapel was painted by Giovanni: the principal fresco in an arched recess is divided into two portions: in the lower, the Virgin and Child enthroned with Angels and Saints; on the rt. SS. Peter and Francis; on the l. SS. John the Baptist and Dominic: the Angel on the rt. of the Virgin has been supposed to be the portrait of Raphael, who had accompanied his father to Cagli; he was then 9 years old. The lunette has a Resurrection, with sleeping guards in different attitudes of repose; the background offers a wooded landscape, and the towers of a distant town. Upon the vault, covered with golden stars, is the Almighty surrounded by boy Angels, exquisitely graceful, playing on musical instruments; and in front of the arch an Annunciation. This masterpiece, sadly mutilated, has been rendered familiar to English artists by the Arundel Society of London. Near the chapel is the tomb

of *Battista*, wife of Pietro Tiranni, above which is a Pietà with SS. Jerome and Bonaventura, also by Giov. Santi. Opposite is an Annunciation, probably by *Frà Carnevale* (1484), much injured by the carelessness of the friars.

In **S. Francesco** are some frescoes of St. Anthony, supposed to be by *Guido Palmerucci*, a good picture by *Baroccio*, and another by *Raffaelle del Colle*.

In the Artieri chapel of **S. Angelo Minore** the altar-piece is a good "Noli me tangere," by *Timoteo della Vite*.

The **Church** of the **Cappuccini**, above the town, has a Pietà by *Frà Bernardo Catelani*.

There is some trade in dressed skins here. Beyond Cagli are 3 Roman conduits passing under the road for the purpose of carrying the water of the torrents into the valley below; the road runs through a narrow defile, between the high peaks of Monte Petrano on the rt. and Monte Tenetra on the l. Between this and Cantiano the river is crossed by a bridge of Roman masonry, called the Ponte Grosso.

[10 m. E. of Cagli is *Pergola* (Rte. 27). There is a bridle-road to (5 hrs. S.E.) Sassoferrato, by which the convent of *La Villana*, where Dante resided, may be visited.]

37 m. **Cantiano**, a small fortified town of 2800 inhabitants, supposed to have sprung from the ruins of *Luccolum*, a city destroyed by Narses in his pursuit of Totila, the site of which is placed at a short distance beyond the present place, near the Ponte Riccioli. The *Collegiata* contains a Holy Family by *Perugino*.

Leaving Cantiano, the road ascends rapidly until it attains the highest point (2390 ft.).

The **Ponte a Botte** (barrel-shaped) was built by Fabri in 1805, by order of Pius VI. Its construction is very peculiar. The bridge, properly speaking, spans the ravine by a single arch at the height of 170 ft. above the torrent; above this arch the engineer has constructed a cylindrical aperture, 65 ft. in diameter, to support the causeway on a level with the road on either side, the height of which over the bottom of the ravine is 230 ft.; hence the name given to the bridge.

44 m. **La Schieggia**, a walled village with an ancient palace and cathedral, on or near the Roman station of *ad Aesim*, by the head waters of the Esino. Its interest is derived from the ruins of the *Temple* of *Jupiter Apenninus*, still traceable on Monte Petrara, to which the confederated tribes of Umbria repaired to sacrifice. Its oracle was consulted by the Emperor Claudius, and it is mentioned by Claudian in the following passage:—

> Exsuperant delubra Jovis, saxoque minantes
> Apenninigenis cultas pastoribus aris.

Several bronze idols, eagles, Roman inscriptions, and vestiges of baths, have been discovered near the present town. The country around Schieggia is rich in oaks, and is in parts well cultivated.

[A road strikes off S.W. to (9 m.) Gubbio, by *Padule Branca* and *San Pellegrino*, whence another of 13 m. by S. Marco falls into the present route at *S. Facondino*, near Gualdo Tadino, so that it will not be necessary for the traveller desirous of visiting Gubbio to retrace his steps, and this détour will add but 4 m. to his journey. (Schieggia to Sassoferrato is 13 m.)]

E. of La Schieggia, and about midway between it and the Scatino, is an interesting classical locality, recording, in the modern name of *Sentina*, the site of ancient Sentinum, celebrated for the battle between the Romans and the combined forces of the Gauls and Samnites, B.C. 296, in which the younger Decius devoted himself for his country.

The road from La Schieggia to

[illegible]

[illegible]

[illegible]

and was created second Duke of Urbino in the same year by that pontiff. In 1482, in spite of his great age, he was appointed general of the league between the Church and its allies against Ferrara; but he died Sept. 10th in that year, on the same day as his son-in-law Roberto Malatesta, and was succeeded by his son Guid' Ubaldo I.

The military character of Federigo may suffice to show what an important part he played in the drama of Italian politics during the 15th cent. In the more pleasing character of an encourager of learning, the name of *Itala Atene* bestowed upon Urbino in his time is perhaps the best evidence of his merits. Sismondi calls him the Mæcenas of the fine arts; his exploits and virtues are celebrated by Giovanni Santi, the father of Raphael, in a MS. poem, now preserved in the Vatican; but his highest eulogium is no doubt to be found in the unanimous language of respect and praise in which Italian writers have delighted to describe his capital as the seat of science, literature, and the arts. His wife, Battista Sforza, was in no way inferior to her husband; her character exercised an important influence in forming the mind of her son, Guid' Ubaldo: her virtues are recorded in glowing colours by Bernardo Tasso.

Guid' Ubaldi I., by his liberal patronage and by his own intellectual acquirements, contributed even more than his father to raise the character of Urbino as a school of art and taste. His wife, Elizabetta Gonzaga, was celebrated no less for her beauty than for her high mental accomplishments and domestic virtues; the "Cortegiano" of Castiglione may be taken as a record of the refinement for which Urbino under her auspices was remarkable. Sir C. Eastlake† observes that—"Perhaps no praises ever bestowed on women can be compared, both for eloquence and sincerity, with those contained in Bembo's little volume (De Guido Ubaldo, etc., Romæ, 1548), composed, as the writer tell us, when the duchess had lost her beauty through sorrow and misfortune.

In 1497 Guid' Ubaldo, commanding the papal forces, was defeated at Soriano by Vitellozzo Vitelli, lord of Città di Castello, and made prisoner. Alexander VI. was not ashamed to make him pay 40,000 ducats for his ransom, although he had lost his liberty in the papal cause; a sum which was raised partly by the contributions of his subjects and partly by his duchess, who sold her jewels for the purpose. The treachery of Cæsar Borgia, after these reverses with the Vitelli, drove the duke from his capital to take refuge in the north of Italy; but on the death of Alexander VI. the citizens rose, expelled the partisans of Borgia, and brought back Guid' Ubaldo in triumph. The elevation of his kinsman Julius II. to the papal throne confirmed this restoration, and again established the duke in his possessions. In 1506 this celebrated pontiff, with 22 cardinals and a numerous suite, passed 3 days at Urbino on his way to Bologna; during this stay he is said to have first become acquainted with Raphael.

Duke Guid' Ubaldo and his duchess were well known in England; the duke was created a Knight of the Garter by Edward IV., and Castiglione repaired to London as his proxy at the ceremony of installation. In return for this distinction Guid' Ubaldo sent the king the picture of St. George and the Dragon, painted by *Raphael* expressly for the occasion, and now one of the ornaments of the Hermitage at St. Petersburg.

In 1508 Francesco Maria della Rovere, nephew of the pope, succeeded to the dukedom of Urbino on the death of his uncle Guid' Ubaldo; and to his influence and recommendation the employment of Raphael at the Vatican is attributed by some of his biographers. Francesco Maria, like his predecessors, acquired laurels in the field no less than in the retirement of his polished court. He was one of the principal commanders of the papal army at the siege of Mirandola, but in the subsequent campaign of the

† Eastlake's Literature of the Fine Arts, London, 1870.

same year he sustained a defeat at the memorable battle of Casalecchio, May 21, 1511. This battle, as already mentioned, was followed by the loss of Bologna; and so convinced was the Duke of Urbino that the panic which produced it was caused by the treachery of Alidosi, the cardinal legate who had gone to Ravenna to justify his conduct to Julius II., that, when he met him in that city returning from his interview with the pope, surrounded by his guard and by all the pomp and circumstance of his station, the duke, unable to subdue his passion, rushed among the crowd and stabbed the legate to the heart, in the presence of his soldiers.

The house of La Rovere and the independence of Urbino, however, were not destined to survive the fate of other princes and states swallowed up in succession by the grasping power of the Church, and in little more than a century both had become extinct. In 1538 Francesco Maria was succeeded by Guid' Ubaldo II., and in 1574 Francesco Maria II. ascended a throne which he was incapable of retaining. In 1624 this last duke of Urbino, childless and old, and unable to cope with the necessities of the times, ceded his possessions to Urban VIII. The latter period of the duchy presents few circumstances to arrest our attention, and the mind naturally recurs to the influence of the patronage bestowed on art and literature by Federigo and Guid' Ubaldo. The collections of ancient and modern art with which their palace was enriched, and the distinguished society brought together at their court, must have had an important effect on the early genius of Raphael; and his connection with the court no doubt provided him with powerful friends, whose influence was subsequently available at Rome and Florence. Raphael spent his early years, to the age of 21, between Urbino and Perugia, and his works, in many instances, bear evidence of those precepts of taste which guided the social and domestic habits of the court of the Montefeltri, as perpetuated in the "Cortegiano." "The resources and renown of this little dukedom, improved and upheld by Federigo da Montefeltro, remained ultimately unimpaired in the hands of his successor, Guid' Ubaldo: the state, in short, was represented, and its warlike population led to the field, by hereditary sovereigns, before Florence had learned to yield even to temporary sway. That a Tuscan writer on art should be silent on the past glories of a neighbouring state is quite natural; but it seems unaccountable that so many biographers in following Vasari should have overlooked the remarkable circumstances by which Raphael was surrounded in his youth—circumstances which must not only have had an influence on his taste, but which brought him in contact with the most celebrated men of his age, many of whom afterwards served him, at least with the communication of their learning, when he was employed at the court of Rome."—*Eastlake, Essays.*

It is, however, remarkable that although Raphael is known to have painted several pictures at his native place, none now remain there; and the specimens shown as the productions of his boyish days are certainly not authentic. *Raphael* was born at Urbino on the 6th April (Good Friday) 1483. Among the other remarkable men to whom it gave birth may be mentioned *Baroccio* the painter; *Timoteo della Vite*, the pupil of Raphael; *Polydore Vergil*, celebrated in the history of the Reformation as the last collector of Peter's-pence in England; and *Clement XI.*, founder of the princely family of Albani. For an inquiry into the influence of the court of Urbino on the early genius of Raphael, the reader is referred to the very interesting article already quoted on Passavant's Life of Raphael, in the "Quarterly Review."

The ***Ducal Palace**, built by Federigo da Montefeltro, from the designs of Luciano Lauranna, which was reputed at the time of its erection to be the finest edifice of its kind which Italy had then seen, now deserted and empty, is still, in many respects,

without a rival as a specimen of the so-called *cinquecento* style. The imitation of the antique for which this style is remarkable, is here combined with lightness of proportions and richness of decoration. The building is of Dalmatian limestone; its S. front has loggie and flanking towers. On the fine staircase is the statue of F. da Montefeltro, in an elegantly adorned niche. The doors, windows, cornices, pilasters, and chimney-pieces, are covered with arabesque carvings of foliage, trophies, and other ornaments of singular beauty. They were the work of Francesco di Giorgio of Siena, assisted by Ambrogio Baroccio, ancestor of the painter, whose execution of the architectural foliage is praised by Giovanni Santi in the poem to which we have referred. The great entrance-hall has 2 fine fireplaces with rich sculptures, the ground, angels, and ornaments picked out with gold. On the S. side is the chapel. The saloons and other apartments are well proportioned and handsome. On the second floor is Duke Federigo's study, decorated with good *tarsia* panelling by Maestro Giacomo of Florence. Here may be seen his own portrait, the books of his favourite authors, and the various objects of his employment and recreation. The windows command a fine view of Monte Catria (5585 ft.). In one of the saloons may still be seen a piece of tapestry worked in 1380, representing the count and his party on a hawking excursion. The chamber called *il Gabinetto di Giacomo* was inhabited by our Pretender. The galleries have a valuable series of ancient inscriptions, Roman as well as early Christian, found chiefly in the neighbourhood of the city.

On the first floor is a small **Picture Gallery,** which contains a number of pictures from the churches and suppressed convents, including a painting by *Piero della Francesca,* of a circular architectural building with Corinthian pilasters like that in the Sposalizio. The *Last Supper, by *Justus van Ghent,* pupil of Van Eyck (1474). In the background he has introduced Federigo da Montefeltro with two attendants, one of whom is supposed to be the painter himself, and the other the Venetian Caterino Zeno, then residing as Persian ambassador at the Court of Urbino. This picture is remarkable as showing a departure from the traditional mode of representation. The *Virgin and Child, by *Giovanni Santi,* containing figures of St. John the Baptist, S. Sebastian, S. Jerome, and S. Francis in adoration. The kneeling figures are members of the Buffi family, at whose expense the picture was painted. A triptych of the Virgin and saints; the Last Supper and the *Resurrection, by *Titian* (doubtful); St. Apollonia, the Virgin and Child, San Rocco, and Tobias and the Angel, by *Timoteo della Vite.* Also, good Madonnas by *Frà Carnevale, Antonio da Ferrara,* and *Raffaello del Colle,* and a carved stone chimney-piece, partly gilded.

The **Duomo** contains two paintings by *Baroccio:* in the N. aisle the martyrdom of S. Sebastian; and in a chapel l. of the high altar the *Last Supper, a work remarkable for its richness of composition and colouring. At the high altar, *Timoteo della Vite,* St. Martin and St. Thomas-à-Becket, with the portrait of Duke Guid' Ubaldo, and a landscape of the environs of Mantua. In the choir is a curious bronze eagle, which formerly held the celebrated Polyglot Bible of the Dukes of Urbino, now in the library of the Vatican. In the Sacristy are figures of the Apostles, probably by *Raffaelle del Borgo.* There is also a miniature-like little picture of the *Flagellation, on panel, by *Pietro della Francesca,* signed; it is much injured, and contains the portraits of Duke Odd' Antonio, and his ministers Manfredo and Tommaso of Rimini. The Sacristy also contains the best collections of ch. plate and vestments which Italy retained after the French invasion. It was almost entirely the gift of Cardinal Annibale Albani.

In the **Oratorio della Grotta,** beneath

the cathedral, is a Pietà attributed to *Giov. Bologna*, executed by order of the last Duke, Francesco Maria, for his mausoleum, but used for that of his son Federigo.

The oratory of the **Confraternita di S. Giovanni** is covered with paintings by *Lorenzo da S. Severino* and his brother *Jacopo*, followers of the school of Giotto, of histories of the Virgin and St. John the Baptist (1416 to 1418), possessing great interest as studies of the costumes of the early part of the 15th cent. The Crucifixion, covering the entire wall behind the altar, although injured by neglect, is full of expression.

The **Church of San Domenico** has a handsome entrance, with a lunette by one of the *Robbia*, much injured.

Santo Spirito contains a beautiful small Crucifixion and Descent of the Holy Ghost, by *Luca Signorelli*.

San Bernardino, about a m. E. of the town, contains the tombs of Dukes Federigo III. and Guid' Ubaldo I. The adjoining Cemetery commands the best view of the Palace and Cathedral.

The **Istituto di Belle Arti** contains some casts and tapestries. There is also a collection of *majolica ware*, and a number of monuments of the Dukes of Urbino, particularly several *tombs* from the cloisters of the San Francesco, including those of Odd' Antonio, first Duke of Urbino; of Antonio II., father of Guid' Antonio; of Ugolino Bandi; of Nicajo, a celebrated physician; and of Agostino Santucci, 1478.

In the street leading from the Market place to the Fortress, No. 275 on the l., is the

House of Raphael, marked by an inscription over the door recording the great Painter's birth.

The house was purchased for the *v in 1873*, chiefly by the exertions *aid of the* late Mr. Morris Moore, and is now maintained by the citizens of Urbino as a public monument. It contains a few relics of the painter, and the rooms are hung with good engravings of his most important works.

The room in which he was born is on the first floor. On its wall is a Madonna and sleeping Child, long supposed to be one of the great painter's boyish attempts; but it is now known to be by his father, *Giovanni Santi*. It is, however, probable that the originals of this picture, now much injured by repainting, were Magia Ciarla and her infant son Raphael.

The **Fortezza**, reached by a lane on the l. at the top of this street, a good specimen of the military architecture of the period, was designed by Francesco di Giorgio of Siena.

The **Theatre** is remarkable as the place where the first Italian comedy was represented, the "Calandria" by Cardinal Bibbiena.

In the 16th cent. Urbino was famous for its manufactory of earthenware, perfected in 1538, under Orazio Fontana. Giorgio Andreoli is said to have introduced it into Gubbio from this city in 1498. Most of the private collection has been sold, and scattered among the various museums or mansions of Europe.

The extensive pin manufactory, formerly the property of the Albani family, still gives employment to hundreds, and supplies nearly all the Centro-Italian States.

The **Palazzo Albani** has an interesting gallery of pictures, some fine marbles, and a remarkably good copy, on a ceiling, of one of the Farnesina frescoes. In the **Casa Castracane** is an excellent picture attributed to *Dom. Ghirlandajo*.

The bishopric of Urbino dates from A.D. 313, S. Evandus having been the first bishop; it was created an archbishopric by Pius IV. in 1563. Urbino is not without classical associations; it is the Urbinum Hortense of Pliny,

where Valens, the general of Vitellius, was put to death.

The most striking approach to Urbino is that from Urbania. Travellers visiting the city from Pesaro, and returning thither, should descend a little on the S.W. side for the sake of the view.

Diligence daily at 3 P.M. for Urbania, in correspondence with another which runs to S. Angelo and S. Giustino, by an admirable mountain road, carried with great skill over the central chain of the Apennines.

On approaching Urbania the road descends, commanding beautiful views of that town and of the valley of the Metauro. The mountains which are so conspicuous between Urbino and Urbania are the Monte Cucco (5140 ft.); Monte Catria, celebrated for the convent of *S. Albertino* (5585 ft.); and Monte Nerone (5011 ft.). The road crosses the Metauro on entering

11 m. **Urbania**, a small town on the rt. bank of the river, near the site of the *Urbinum Metaurense* of Pliny. It was built from the ruins of Castel Ripense in the 13th cent. and called *Durante* from its founder. In 1635 Urban VIII. granted it the rank of a city, and changed its name to Urbania, making it a joint episcopal see with S. Angelo in Vado. In the chapel of La Confraternita di S. Giovanni Decollato is a Crucifix by *Pietro da Rimini* (1307); in the Sacristy of the Cathedral a Madonna and Saints by *Giuliano da Rimini* (1307). In the Ch. of S. Francesco there is a Madonna by *Baroccio;* and in the Confraternita of the Corpus Domini are some frescoes by *Raffaelle delle Colle.* Durante was one of the celebrated places for the manufacture of Majolica ware in the 16th cent. [2 m. from Urbania is *Stretta,* the birthplace of *Bramante.*]

The road, for some distance now nearly level, ascends the valley of the Metauro, crossing the river at S. Giovanni in Pietra, to

18 m. **S. Angelo in Vado** (3300), built upon the site of *Tifernum Metaurense.* In the little hospital of *S. Rocco* is a good 15th-cent. picture of S. Sebastian. The ch. of *Sta. Caterina* has a picture by *Federigo Zucchero,* with portraits of himself and his family. This painter was born here.

8 m. from S. Angelo, in the Franciscan Convent of **Monte Fiorentino,** is the Pianiani chapel, with the tomb of the founders, Oliviero Pianiani, and his wife, and a grand *Madonna by *Giov. Santi* (1489), with choir of Angels above, four Saints on either side, and the kneeling portrait of Oliviero. One of the angels is a portrait of the young Raphael. From S. Angelo the ascent is continuous and very trying.

The high road proceeds along the rt. bank of the *Metauro* to

22 m. **Mercatello** (1200). *Borgo Pace,* 3½ m. further on, is situated in the angle formed by the junction of the Meta and Auro, whose united waters form the Metauro. From Borgo Pace the road ascends the l. bank of the Meta to

27 m. **Lamoli,** at the foot of the central chain of the Apennines. The highest point of the road, called

32 m. **La Bocca Trabaria** (3485 ft.), is seldom reached in less than 2½ hrs. from Lamoli. The western side of the mountain is by no means so steep as the eastern; and 2 hrs. more bring the traveller to San Giustino. During the descent the view over the rich vale of the Tiber, with Città di Castello and Borgo San Sepolcro, is very fine. The road is carried down the mountain, as on the ascent, in a masterly manner, by series of well-contrived zigzags, and is in excellent order. At the foot of the descent is

42 m. **San Giustino** Stat., formerly a place of some strength. It has a reputation for its manufactory of straw hats, which are said to rival those of the Val d' Arno. The *Palazzo Buffalini* is worth notice as a fine example of a mediæval fortress-resi-

dence, and the quaint gardens retain much of their ancient character; it is built of sturdy walls surrounded by a dried-up moat. The view from the tower is remarkably fine, extending to a vast distance in every direction. In the absence of the owner it is now largely utilised for the breeding of silkworms. Hence it is 3 m. by train to *Borgo S. Sepolcro*, or 7 m. to *Città di Castello* (Rte. 24).

ROUTE 32.

TERNI TO AQUILA, BY RIETI. Rail, 65 m. Twice daily, in 5 hrs.

The rly. winds considerably, and ascends, amid beautiful scenery, to

10 m. **Marmore** Stat., the nearest point to the upper level of the celebrated Falls (Rte. 22), which are distant about ½ m. The valley of the Velino is now followed to

11 m. **Piediluco** Stat., on the W. bank of the lake, opposite the village, which may be reached by boat, in ½ hr., or by road (2 m.) along the shore. The line runs now nearly level to

26 m. **Rieti** Stat. the ancient *Reate*. It is supposed to have derived its name from *Rhæa*, the Latin Cybele.

> . . . . Magnæque Reate dicatum
> Coelicolum matri. . . . . .
> *Sil. Ital.* viii. 417.

Rieti was celebrated for its mules and asses, which sometimes fetched the price of 60,000 sesterces (484*l.*). It was one of the most important *stations on the* Via Salaria, and is now an episcopal city of 14,200 inhab., and chief town of a large province. It is in the midst of a rich agricultural district, and carries on a considerable trade in cattle and other productions from the surrounding mountains with the capital. The *Cathedral*, originally Gothic (1456) has been modernised; a Roman milestone has been employed as one of the columns of the crypt. In the church of *La Scala* is a monument to a Countess Alfani, by *Thorwaldsen*. Near the Porta Accarana a mutilated statue, called *Marbo Cibocco*, is said to be that raised by the people of Rieti to Cicero for advocating their cause in the Senate relative to the inundations of the subjacent plain of Velinus. Rieti is cold in winter from its vicinity to the mountains, but delightful in summer, though exposed to inundations from the overthrow of the Velino and Turano after violent storms in the Apennines. Its luxuriant meadows were celebrated by the poets as the *Rosea rura Velini*.

[*Diligence* daily in 10 hrs. to *Correse* (Rte. 21), following nearly the line of the ancient Via Salaria. Soon after leaving Rieti the road crosses the Turano, ascending the *Lariana* along the l. bank to the pass of Ornaro (2140 ft.). The descent on the W. side is steep, to

9 m. **Poggio San Lorenzo**, near the highest part of the chain that separates the valley of the Turano from that of the Tiber. Between this and Nerola are several ancient tombs. The road crosses the river of Correse, and skirts the base of Monte Carpigno. On rising ground opposite, and about a mile distant from this bridge, is

22 m. **Nerola** (400), in a commanding and picturesque position, with an old feudal castle belonging to the Barberini family.

Instead of following the ancient Via Salaria, which passed below Monte Libretti, and in a more direct line to Rome, the modern route runs more to the west and parallel to the Correse,

to gain the plain of the Tiber. 3 m. beyond Ponte di Mercato, where the road crosses the torrent, and about 1 m. on the rt., is the hamlet of *Correse.*

Rejoining the carriage-road 4 miles further down the valley we reach

28 m. **Passo di Correse.** Rly. thence to

23 m. **Rome,** see Rte. 21, and *Excursions* in the *Handbook for Rome.*]

Beyond Rieti the rly. again ascends, and bears nearly due E. to

41 m. **Antrodoco** Stat., in the heart of the Central Apennines. A fine valley between two lofty ridges is now traversed to

65 m. **Aquila degli Abruzzi** Stat., whence the rly. is continued by Solmona and Chieti to Pescara, on the direct line between Ancona and Brindisi (see Handbook for *Southern Italy*).

ROUTE 33.

ORTE TO CORNETO, BY VITERBO AND TOSCANELLA. Rail, 34 m.; Carriage road, 32 m. EXCURSION TO BIEDA.

From **Orte** Junct. Stat. (Rte. 21) the main line towards Orvieto is followed as far as

9 m. **Attigliano** Junct. Stat., where carriages are changed, and the rly. branches W. to

26 m. **Montefiascone** Stat. (Rte. 20).

34 m. **VITERBO** (20,000), situated at the N. foot of Monte Cimino, 1200 ft. above the sea, is the capital of a province, the seat of a bishop, and of great interest as a well-preserved mediæval city, still retaining its ancient name, Vetus Urbs. It is surrounded by walls and towers chiefly of the 13th or 14th cent. and is supposed to occupy the site of the *Fanum Voluminæ*, celebrated as the spot where the Etruscan cities held their general assemblies. It was raised to the rank of a city by Celestin III., in 1194; during the 13th cent. it was the residence of several popes, and the scene of numerous conclaves, at which were elected Urban IV., in 1261; Clement IV., in 1264; Gregory X., in 1271; John XXI., in 1276; Nicholas III., in 1277; and Martin IV., in 1281. It was the chief city of those allodial possessions of the Countess Matilda, extending from Rome to Bolsena, embracing the whole coast from the mouth of the Tiber to the Tuscan frontier, which she bequeathed to the Holy See in the 12th cent., and which constituted what has been known until recently as the Patrimony of St. Peter.

The ***Cathedral**, dedicated to Saint Lorenzo, is built on the site of a temple of Hercules. The campanile is a very good example of a 13th-cent. tower. The interior, with its finely-carved capitals, has some interesting features, including a fine tesselated pavement; it contains the tomb of Pope John XXI., (1276) a much-worn recumbent figure. In a closed chapel to the rt. is a fresco by *Lorenzo da Viterbo.* In the Sacristy is a large picture of the Saviour and the 4 Evangelists, attributed to *Mantegna;* the medallion on the roof is by *Carlo Maratta.* It was at the high altar of this cathedral that Prince Henry, son of Richard, Earl of Cornwall, king of the Romans, and brother of Henry III. of England, was murdered † by Guy de Montfort, in

† There is some doubt whether this took place in the cathedral, or in the ch. of S. Silvestro, now destroyed; it is described as having occurred at the mass, after one of the scrutinies for the election of the Pope.

retaliation for the Royalists having dragged in the dust, at the battle of Evesham (1265), the body of his father, Simon de Montfort, Earl of Leicester. Young Prince Henry was passing through Viterbo on his return from Africa, whither he had accompanied his cousin Edward, and was kneeling at the altar during the celebration of mass, when Guy de Montfort rushed upon him and ran him through with his sword. The prince instantly expired, and the murderer walked out of the ch. unmolested.

In the square before the cathedral, Adrian IV., the only Englishman who ever wore the papal tiara, compelled Frederick Barbarossa to humble himself in the presence of the papal and imperial courts by holding his stirrup while he dismounted from his mule. The haughty emperor only yielded at the persuasion of his courtiers, who suggested the precedent of Lothaire; but Frederick deeply felt the injury, and consoled himself, according to the contemporary historians, by declaring that he paid this homage not to the pope, but to the apostle of whom he was the recognised representative.

Close to the cathedral is the

Episcopal Palace of the 13th cent., now greatly dilapidated, but still retaining the great hall in which the conclave was assembled at the command of Charles of Anjou, at the time of the murder of Prince Henry, when, after a deliberation of 33 months, they elected Tebaldo Visconti to the papal chair, who assumed the name of Gregory X. In the same hall the cardinals afterwards elected Martin IV., after an interregnum of 6 months, though not until Charles of Anjou had excited an insurrection against them among the inhabitants of Viterbo. At the suggestion of that monarch the citizens removed the roof in order to force them to an election; they then arrested and imprisoned the cardinals Orsini and Latinus, whom Charles, for his own personal interests, wished to *be removed from* the council. Another chamber is shown, in which John XXI. was killed by the fall of the roof in 1277.

There are many houses of the 13th and 14th cents. to be found in this quarter of the town.

The modernised church of the **Convent of Sta. Rosa** contains the body of the saint, one of the heroines of the 13th cent., whose history, like that of Joan of Arc, presents a strange combination of religious and political enthusiasm. She first roused the people against the Emperor Frederick II.; after the success of the Ghibelline party she retired into exile; and, on the death of the great emperor, returned in triumph to Viterbo, where she died, and was soon afterwards canonised by the influence of the Guelph party. Her black mummy is preserved in a gilt tomb, and is an object of great veneration, especially on her anniversary, Sept. 4.

San Francesco was formerly a Gothic edifice, but of the original architecture only the transepts remain. In the rt. transept is the recumbent statue of Adrian V., who died at Viterbo in 1276. In the choir is a tomb of a Franciscan Cardinal, in a more classical style. Facing the piazza, on the outside, is a curious octagonal pulpit.

S. Giovanni in Zoccoli is a small but remarkable Romanesque building.

Sta. Maria della Verità has some frescoes, completed in 1468, after a labour of 25 years, by *Lorenzo di Giacomo da Viterbo*, and covering the walls and vaults of a mediæval chapel. The principal subjects are the Marriage of the Virgin, and the Assumption; on the vault are the Evangelists, each with 2 doctors of the Church, and a prophet above. They are highly curious in the history of art, the heads being portraits of the principal citizens, and the costumes of the 15th cent. The painted majolica tile flooring, probably of the same period as the picture, is worthy of notice. The ch. of

S. Maria della Salute has a fine 13th-cent. doorway.

In front of the ***Palazzo Pubblico** is a Roman *sarcophagus*, with a bas-relief of a lion fighting a boar, and an inscription recording that it contains the ashes of *Galiana*, the Helen of the Middle Ages (1138), for her beauty gave rise to a war between Rome and Viterbo, during which the Romans were defeated. In the capitulation which followed, the Romans stipulated that they were to be allowed a last sight of Galiana, who was accordingly shown to them from one of the windows still existing in an old tower of the gate of St. Antonio.

The *Palazzo Pubblico* was begun in 1264. In the court, which commands a fine view of the city, are 5 Etruscan sarcophagi, with recumbent figures on the lids, and inscriptions. In the **Museum** are some Roman and Etruscan antiquities, together with a few pictures removed from convents. Among the latter is a fine *Pietà by *Seb. del Piombo.* In another apartment a marble tablet containing the pretended edict of the Lombard King Desiderius, and the *Tabula Cibellaria*, another of the forgeries by which Annius, the Dominican friar and well-known literary impostor, attempted to claim for Viterbo an antiquity greater than that of Troy.

The *Fontana Grande*, begun in 1206, the fountain in the market-place, that in the Piazza della Rocca, constructed in 1566 by Cardinal Farnese, and attributed to Vignola, and that in the court of the Palazzo Pubblico, are worthy of notice.

The **Palazzo di San Martino**, belonging to the Dora family, has a noble staircase *a cordoni*, by which a carriage may ascend to the upper stories. It also contains the portrait of the dissolute Olimpia Maidalchini Pamfili, sister-in-low of Innocent X., with her bed and its leather furniture.

Towards the E., outside the Porta Fiorentina, about a mile distant, are the sanctuary and Dominican convent of the **Madonna della Quercia**, an excellent example of a Renaissance edifice, built from the designs of *Bramante.* The façade has a Renaissance character, but with Corinthian columns rising on a lofty flight of steps. Over its three doors are some good reliefs in terra-cotta, by *Luca* or *Andrea della Robbia.* Behind the altar is the image of the Madonna on the oak from which it was found suspended, and which gives name to the church. In the *campanile* is a bell which weighs 6 tons; adjoining the church is a grand Gothic *Cloister.* In front of the convent are held the two great fairs of Viterbo: the 1st begins at Pentecost, and lasts 15 days; the 2nd begins on the 22nd Sept., and ends on the 6th October.

The **Villa Lante**, at *Bagnaja* (2 m. further), is remarkable for its imposing architecture, from the design of *Vignola.* The *garden is very beautiful, and well worth seeing. On the summit of the mountain, 4 m. above the villa, is the *Menicatore*, or Logan stone, a large mass of rock, 22 ft. long and 9 ft. high.

Excursion to the Etruscan Antiquities of Castel d'Asso, Norchia, and Bieda.

This Excursion will fully occupy two or three days, returning each night to Viterbo. When time is limited, Bieda should be selected, as it is the best worth seeing, and the scenery is interesting.

Castel d'Asso, or, as it is called by the peasantry, *Castellaccio*, was the necropolis of the Etruscan city of *Castullum Axia*, distant about 8 m. W. of Viterbo. The cliffs of this and the adjoining valleys are excavated into a continued series of cavern-sepulchres of great interest. It is more desirable to hire horses or donkeys for the excursion than to attempt it in a carriage.

Those who do not wish to return to Viterbo may proceed by Vetralla, the Vicus Matrini, and from thence through Capranica and Sutri to Ronciglione

(Rte. 34). It will be necessary to take a guide and carry provisions from Viterbo, and on no account to omit to take torches, without which it is impossible to examine the tombs.

The principal valleys are those of *Bieda* (the *Blera* of Cicero) and *San Giovanni di Bieda*, to which a pathway leads from the high-road of Vetralla. There is a good carriage-road from Viterbo as far as the *Bulicame*, beyond which it becomes a mere cart-track.

The 1st object which attracts attention after leaving the road is a remarkable ruined fortress of the 15th cent., called **Castel d' Asso**, marking by its name, as well as by the Etruscan foundations around it, the site of Castellum Axia, mentioned by Cicero as one of the strongholds of Etruria. The appearance of this ruined fortress from all parts of the valley is very picturesque. Immediately in front of the castle, and far down in the glen, commences the long line of cavern-sepulchres, completely occupying the face of the cliff opposite the castle, and running up both sides of the valleys which fall into it. They are much obscured by shrubs and briars, and, except in winter, are almost hidden by the foliage. These tombs were discovered by Signor Anselmi of Viterbo, and first made known by Professor Orioli. Elaborate drawings of them have been since given in Canina's "Etruria Maritima." Their general appearance resembles the Egyptian style, particularly in the doors, which are narrower at the top than at the bottom; but they want the projecting cornice which would be necessary to give them a complete resemblance to Egyptian structures; over many of them are inscriptions in the Etruscan character, the letters of which in several instances are a foot high. They are also interesting in the history of Etruscan architecture, as presenting some fine examples of mouldings. These lofty doorways, however, like those observed in the sepulchres of Lycia, Phrygia, and Egypt, are merely *sculptured in the cliff*; a smaller door *at their base, easily* concealed by earth, leads into the antechambers, which have similar false doors, at the base of which are the entrances into the real sepulchral hypogea. Most of these are single, but some are double, the inner apartment being much smaller and lower than the outer. They present a great diversity of size, and the roofs are frequently vaulted. In some of the tombs the receptacles for the dead are excavated side by side in the rocky floor of the chamber, in others they radiate from the centre, and in others again there are ledges of rock along the sides of the apartment, on which sarcophagi were placed. In the neighbourhood of Bieda, bronze and marble figures, vases, and scarabæi have been discovered in great abundance; but all the tombs have evidently been rifled, probably by the Romans. In regard to the inscriptions occasionally visible on these tombs, the visitor will be struck by the frequent repetition of the word *Ecasu* or *Ecasuthinesl*, so commonly met with in Etruscan tombs in other parts of the country. It has been supposed to signify "*adieu*;" and "it would seem," says Sir William Gell, "that some general meaning must be expressed by words so frequently repeated, but nothing satisfactory has yet appeared as an interpretation. Brass arms have been found in these sepulchres, which seem to refer them to a very ancient period. It is remarkable that scarabæi also, in cornelian and other stones, are frequently met with here, as in Egypt, but always with Greek or Etruscan subjects engraved upon them."

After exploring the Valley of Castel d'Asso, travellers may proceed to

Vetralla, a town of 6000 inhab., to which a *diligence* runs by the road, 10 m. from Viterbo. It is situated on the edge of the great plain of Etruria, and near the site *Forum Cassii*, from which may easily be explored the necropolis of *Norchia* and the site of Bieda, each about 5 m. distant.

The road to **Norchia** lies over a woody tract, and is practicable in a

carriage only 2½ m., the rest of the way on foot or horseback. The valley which contains the tombs is an amphitheatre in form, the cliff on one side of it rising to a height of nearly 300 ft. above the stream which flows at the bottom. The cliffs are pierced with a line of tombs adorned with pediments and cornices like those at Castel d'Asso, but difficult to find and to approach, owing to the growth of thorny brushwood and the obstructions of fallen rock. Almost at the extremity of the line, in a small lateral glen, are the 2 sculptured sepulchres, with pediments and Doric friezes, celebrated among archæologists. Of these one only of the pediments is complete; the half of the other was found buried in the earth near it, and was carried to Viterbo. The tympana are filled with figures in high relief, and the wall underneath with other figures in bas-relief, nearly as large as life. The upper figures represents incidents of a combat; the lower one, probably, a funeral or religious procession; above the figures may be recognised, as suspended from the wall, a circular shield, a winged genius, a helmet, and 2 swords, and the 3 figures which close the procession bear the twisted rods, which are seen in no other place except the Typhon tomb at Tarquinii. Professor Orioli, who first described these tombs, considers that their Greek character and their execution would refer them to the 5th or 6th century of Rome. Their interior presents nothing worthy of notice, and differs in no degree from that of the ordinary tombs of the vicinity. Although there are many more tombs in this necropolis than at Castel d'Asso, it is remarkable that no vestige of an Etruscan inscription has ever been found. The picturesque Lombard church of Norchia, now in ruins, marks the site of the Etruscan city, but its ancient name is lost, and nothing more is known respecting it than that it was called Orcle in the 9th century.

Bieda, 4 m. from Vetralla, by a mere stony track, is a wretched village occupying the site of the Etruscan city of *Blera*, on the Via Clodia, which passed through it, and on which the ancient bridge still exists, under the name of the *Ponte della Rocca*. The *Church* contains a picture of the Flagellation, by *Annibale Caracci*, and has a Roman sarcophagus in front of it, which was found in the neighbourhood. The garden of the villa of Conte di San Giorgio contains some antiques. Both the modern and the ancient town were placed at the extremity of a long narrow tongue of land, projecting into deep ravines, and communicating with them by narrow and almost precipitous clefts in the tufa rock. These sides of these ravines, in every direction, excepting where the cliffs face the N. and E., are literally honeycombed with sepulchral chambers, rising above each other in terraces, and generally shaped into the forms of houses, with sloping roofs and moulded doorways, like those of Norchia. In fact, Bieda surpasses all other Etruscan sites in the architectural variety and interest of its tombs. In the ravine on the E. of the town is a conical mass of rock, forming internally a tomb of 2 chambers, and hewn externally into a series of circular steps, contracting towards the summit, which probably supported a figure like those at Vulci and Tarquinii. In the ravine on the W. is an ancient *Bridge* of 3 arches, the central of which is semi-circular and split throughout its entire length. The architecture of this bridge is superior in its construction to that of the bridge already mentioned, and for that reason, though perfectly Etruscan in its character, it is considered to belong to a period subsequent to the Roman conquest of Etruria. The scenery of the ravines around Bieda is of the wildest and most impressive character. *Corneto* (Tarquinii) is 18 m. from Vetralla by the highroad from Viterbo to Civita Vecchia, along which a *diligence* runs.

The traveller desirous of proceeding to Rome without returning to Viterbo can do so by following the Via Cassia from Vetralla to Monterosi, visiting

Sutri on his way. On leaving Vetralla, a gradual ascent leads over the shoulder of the Monte Cimino, beyond which is the roadside osteria of *Le Capanacce*, in whose walls are embedded many relics of the Vicus Matrini, a Roman station, situated nearly 2 m. beyond it, and still retaining its ancient name. 4 m. further is **Capranica**, a mediæval town, occupying an Etruscan site whose name is lost, and is celebrated for its mineral waters (called by the peasantry the Fonte Carbonari), which are in high repute in diseases of the bladder and kidneys. There are some interesting Gothic tombs in the ch. outside the gate, and a fine Lombard portal, ornamented with early Christian sculptures, in the street opposite, which once formed a part of a church that has been destroyed. Descending along the valley, about 3 m. beyond Capranica is *Sutri*, described in Rte. 34.

15 m. W. of Viterbo (diligence three times a week) is

TOSCANELLA (4000), a decayed but interesting town, extremely picturesque when approached from this side. It is almost entirely surrounded by a ravine, on a height above which stands out the ***Church of S. Pietro**, with a beautiful wheel-window and red tower. Below the wheel is a round-headed arcade and doorway. Between the short irregular piers of the nave are stone stalls; the pavement is admirable; and the raised choir has also a set of stone stalls, with a marble chair and round apse. The crypt has 28 rather slender columns, one of which is square, while several are fluted. ***S. Maria**, lower down and smaller, has loftier columns, a huge square stone pulpit, very lovely wheel-window, and three good round-headed doorways, with a mixture of dog-tooth and zig-zag moulding. The two churches are alike in plan, and neither has a transept.

The **Giardino Campanari**, in the lower part of the town, contains a most interesting collection of Etruscan *antiquities*, and a full-sized model of *tomb*.

Beyond Toscanella the bare open road ascends to a half-way house called (8 m.) **Montebello**, from which is gained a fine view of Corneto and the sea. The country then improves, the road descending into a wooded valley, and winding round the foot of the town. It soons bears left to cross the river, and ascends to enter the gate on the W. side of

9 m. **CORNETO**, chiefly celebrated for its Etruscan tombs, which are fully described in the *Handbook to Rome*. The *church of **S. Maria in Castello** is a pure Romanesque building (1121–1208), standing in a pretty green Close, with square piers, against which shafts are engaged, mosaic floor, pulpit adorned with spiral shafts, round apse, no transepts, octagonal font, and a beautiful wheel-window high up in the middle of the left aisle. **S. Pancrazio** has a good early tower, and **S. Francesco** a small wheel-window. On the N. chancel wall of the **Duomo** is a large fresco of the Nativity, with the Virgin and Child below. The ***Palazzo Vitelleschi** has a fine Gothic front and court-yard. The ***Museo Municipale** contains sarcophagi, vases, pottery, trinkets, and the usual curiosities of an Etruscan necropolis. The custodian keeps also the key of the Tombs outside the Porta Tarquinia (1 fr.). About 3 hrs. will be required for visiting them. The Rly. stat. is quite 2 m. W. of the town. From the town walls, especially towards evening, there is a beautiful view over the plain to the E., and of the islands in the sea.

ROUTE 34.

VITERBO TO ROME, BY CAPRAROLA, RONCIGLIONE, AND SUTRI. Carriage road, 48 m.

The road, on leaving Viterbo, begins immediately to ascend the volcanic range of *Monte Cimino* (3460), the classical *Ciminus*, whose dense forests served as a barrier to Etruria against Rome prior to the memorable march of Fabius. It is clothed with broom, heath, and brushwood, among which there are still some noble oaks and chestnut-trees, interspersed occasionally with stone pines.

8 m. **L'Imposta**, a solitary house, formerly a post-station (2900 ft.), from which the road still continues to ascend for about half a mile before it reaches the summit. A grand panorama bursts upon the traveller from this point. It embraces the whole chain of the Apennines from behind Assisi to Palestrina, the Alban hills, and the distant Volscian range, with the valleys of the Sacco and the Liris separating them from the central Apennines, whilst the Tiber in the foreground winds its course through the desolate Campagna. Soracte is almost at the traveller's feet, whilst behind in the distance majestically rise the high peaks of Montamiata and Cetona; on the extreme rt. the hills of La Tolfa, and the Mediterranean. Below is the little **Lake of Vico**, the *Lacus Cimini* of Virgil:—

> Et Cimini cum monte lacum, lucosque Capenos. *Æn.* vii.

The road soon skirts the eastern margin of this lake (about 7 m. in circumference), whose steep sides are covered with luxuriant forests. The **Lake of Vico** occupies the site of a great volcanic crater of elevation contemporaneous with the protrusion of the eruptive mass of the Cimino. It is said to have been caused by a sudden sinking, during which a city called *Succinium* was swallowed up. Several ancient writers mention that when the water was clear, the ruins of this city might be seen at the bottom of the lake. The beautiful wood-clad mountain of *Monte Venere* rises in the midst of this crater.

Nearly 4 m. beyond L'Imposta a road on the l. leads through a forest abounding in charming scenery to the (1½ m.) ***Castle of Caprarola**, built by *Vignola* for Cardinal Alessandro Farnese, nephew of Paul III. It is a fine specimen of the fortified domestic architecture of the 16th cent., pentagonal in form, and surrounded with bastions and a fosse. The sub-structions are solid and imposing. The apartments are decorated with frescoes and arabesques, by *Federigo Ottaviano*, and *Taddeo Zucchero*, by *Tempesta*, and by *Vignola* himself. The *Sala degli Annali* has the fine fresco by *Taddeo Zucchero*, of the entry of Charles V. into Paris between Francis I. and Cardinal Farnese, who is riding on a mule. Taddeo has introduced himself and his two brothers as supporters of the canopy. The *Stanza del Sonno* is remarkable for its fine poetical subjects, now nearly destroyed, which were suggested by *Annibale Caro*. The arabesques of Tempesta are also interesting; on the top of the stairs he has represented himself on horseback in the female dress which he assumed for the purpose of escaping from his work, but he was pursued and overtaken by the people of the castle, who compelled him to return and fulfil his engagements. In the gardens is the elegant *Palazzuolo*, designed by *Vignola* as the casino of the castle, worthy of a visit for the beautiful prospect over the surrounding country from its upper terrace.

13 m. **Ronciglione**, a dirty and half-ruined town of 4855 inhab., romantically situated on a precipitous rock

above a deep and wooded ravine, in the sides of which are several sepulchral chambers marking the site of an unknown Etruscan town. Its ruined Gothic castle is a striking object on approaching the town; it has some manufactures in iron, which is brought from Bracciano. The Roman gate bears the name of Odoardo Farnese. On leaving the town we enter upon the Campagna, a tract stretching from the hills of Etruria to the Circæan promontory near Terracina, bounded on the E. by the Sabine Apennines, and by the Mediterranean on the W.

[From Ronciglione a road leads S. 3 m. to

Sutri (2000), on the site of the ancient Etruscan city of Sutrium, whose alliance with Rome exposed it to frequent attacks and sieges from the other Etrurian tribes. Camillus Fabius and others were instrumental in protecting Sutrium from its enemies.

The city is picturesquely situated on a long insulated rock of volcanic tufa. In the deep valley passed on approaching the gate from this side, are numerous sepulchral chambers, but they are not so remarkable as those in the lower valley. On the south side of the town are some fine fragments of the ancient walls. Of the five gates now observable, three are ancient, viz. the two in the southern wall, and one in the northern, now blocked up, but still called the Porta Furia, from the tradition that it was that by which the city was entered by Camillus. This gate has a slightly pointed arch, and is considered by many as more recent than the others. The two remaining gates, one at each extremity of the town, are modern, although one of them bears an inscription attributing the foundation of Sutrium to the Pelasgi, and the other setting forth the antiquity of the city. At the foot of an insulated eminence, crowned by the villa of the Marchese Savorelli, embosomed in a thick and picturesque grove of ilex and cypress, is the ancient *Roman **amphitheatre** of Statilius Taurus, excavated in the tufa. The steps are worn in a few places, but all its corridors and vomitories and six rows of its seats are preserved. In a few places some brickwork may be recognised, but only where there existed obvious deficiencies in the rock; with this exception the amphitheatre has no masonry, but is hewn out of the solid tufa. The length of the arena is about 160 feet, and its breadth about 132 feet. In the face of the cliff, above the amphitheatre, are numerous sepulchral caverns, one of which has been converted into a ch. These and the subterranean passages which are known to exist beneath the cliffs of Sutri, and which tradition has invested with mysterious histories, are believed to have been used both as places of worship and of burial by the early Christians during their persecutions. Nearer the town, in the midst of a thick wood, is a sepulchral chamber with a pillar in the centre, called the "Grotto d'Orlando," in which tradition relates that Charlemagne's celebrated Paladin was born. On descending from the Porta Romana, a perpendicular face of rock, on the rt. hand, is filled with sepulchral chambers, many of which have traces of columns, pediments, and other architectural decorations. There is a curious ***Church** in the form of a basilica, with a nave and aisles, of a very early period, excavated in the tufa rock.] Leaving Sutri for Rome, we again join the post-road near the junction of the routes from Siena and Perugia, and soon after reach

23 m. **Monterosi.** The conical hill above the town is Monte di Lucchetti, an offshoot of the volcanic group that surrounds the Lake of Bracciano.

3 m. further, at *Le Sette Vene*, may be seen a Roman bridge of one arch over the *Treglia* or Treja, by which the *Via Amerina* crossed before joining the Via Cassia; and on the rt. of the road the extremity of a current of lava descending from the Monte Pagliano. 3 m. beyond Sette Vene, which derives its name from the 7 springs, the sources of the Treja, we rise to

the northern lip of the crater in which Baccano is situated, through a deep cutting in the inclined beds of volcanic ashes. From this high ground the outline of the crater is well defined. On the hill above the post-house, on the l., called Monte Razzano, are some ruins, supposed to be those of a temple of Bacchus, which gives its name to the station *ad Baccanas.*

30 m. **Baccano** lies in the plain which forms the bottom of an extensive crater, 3 m. at least in diameter, the sides of which are formed of beds of ashes, pumice, and other volcanic conglomerates. In the centre of this basin is a mephitic pool, whose waters are supposed to render the atmosphere unwholesome. Beyond the ridge which encloses the plain on the W. are 2 small lakes, one of which is the *Lacus Alsietinus,* now called the *Lago di Martignano;* the other, the *Lago di Stracciacapra,* lying between the crater of Baccano and the lake of Bracciano. Traces of the ancient *Emissarii,* excavated to drain the lake of Baccano, may be seen from the road after leaving the post-house; and on the upper part of the hill are several deep openings, called *pozzi* by the peasantry, which were probably the air-shafts to those subterranean canals. 2 m. E. of Baccano is *Campagnano,* a village of 1767 inhab., a fief of the Chigi family.

Soon after leaving Baccano the road rises over the S. edge of the crater, affording a ***fine view** of S. Peter's and the outskirts of Rome.

Looking southwards, on the l. is the range of the Umbrian and Sabine Apennines, and which, in spring and winter being covered with snow, adds much to their grandeur; with the Tiber winding in the plain at their foot. Lower down, the pointed peak of Monte Gennaro, the Mons Lucretilis, and at its base the pyramidal hills of Monticelli and Santangelo, the Monti Corniculani, the latter crowned by a mediæval castle occupying the site of the ancient Medullia; a little further S. the gorge by which the Anio breaks into the plain from its mountain valley, with a part of Tivoli, may be easily distinguished; and still further, the range of the Sabine mountains, as far as the precipitous bluff on which Palestrina, the ancient Præneste, stands. A wide plain, continuous apparently with the Campagna, then intervenes between the Apennines and the detached group of the Alban hills and the Volscian range; this is the depression, extending from the Campagna of Rome to the Campania Felice of Naples, watered by the Sacco and the Liris. The highest peaks seen in the Volscian mountains are the Monte Lupone (4520 ft.), the Monte Semprevisa (5038 ft.), which tower over the Pelasgic cities of Segni, Cori, and Norba. Nearer the spectator are the Alban hills, with the village of Colonna, the ancient Labicum, at one (l.) extremity, and the solitary tower of Monte Giove, that marks the site of Corioli, on the other: whilst above all is the Mons Albanus, the modern Monte Cavo, overlooking the towns of Frascati, Marino, Castel Gandolfo, and Albano, on its declivities; of Rome itself the N.E. part is seen, and the dome of St. Peter's, which may be easily descried over the cypress-clad hill of Monte Mario; and nearer to the spectator, the mediæval tower of Le Cornacchie beyond the post-station of La Storta, and the wooded knolls which form the site of Etruscan Veii, with the hamlet of Isola at its S. extremity, and the tumulus of La Vaccareccia, crowned with trees, at the N. A dreary, and, as it appears from this distance, a monotonous flat extends from the foot of the Alban range to the shores of the Mediterranean, whilst on our rt. rise the hills surrounding the Lake of Bracciano, with their pointed peak of Monte di Rocca Romana, and, further off, those of La Tolfa, ending in Cape Linaro, the headland projecting into the sea on our extreme rt., and behind which lies the modern town of Civita Vecchia.

A very gradual descent leads from this point for the next 6 m. to the Osteria del Fosso, so called from being situated in a ravine, through which

descends one of the upper branches of the Cremera. Between this spot and La Storta our route skirts (on the l.) the wood and olive-clad ridge upon which *Veii* once stood. See "Excursions," in the *Handbook of Rome.*

37 m. **La Storta** (so called from the bend which the road makes here). Near the 7th milestone a turn in the road brings the towers and cupolas of Rome more prominently into view; but with the exception of St. Peter's and the Castle of St. Angelo, there are no objects of striking interest in the prospect.

The appearance of the country becomes more pleasing, and the vegetation less scanty. Monte Mario, with its wooded platform capped with cypresses, bounds the prospect on the rt.; the hills of Frascati and Albano stretch far away in the distance in front; while on the l. the plain of the Tiber is spread out before us, with the Sabine Apennines beyond. Between the 4th and 5th milestones from Rome a sarcophagus rises on a dilapidated base above the road on the rt.; it is called the *Tomb of Nero*, although a well-preserved ancient inscription tells us that it was raised to Publius Vibius Marianus and Reginia Maxima his wife, by their daughter Vibia, probably in the 2nd cent. of our era.

2 m. beyond this the pretty valley of the Acqua Traversa, the ancient Tutia, is crossed; near this Lucius Verus had a villa, and lower down Hannibal encamped the first day of his retreat from before Rome. Another ascent brings us to a rising ground crowned with villas and farmhouses, from which the road descends to the Tiber, which it crosses by the modern **Ponte Molle**, built on the foundations of the Milvian bridge, erected by Marcus Æmilius Scaurus the Censor, A.U.C. 645. The ancient bridge is memorable in the history of Rome for the arrest of the envoys of the Allobroges, the accomplices of Catiline, by order of Cicero, and for the final rout of Maxentius by Constantine, although the heat of the battle took place 5 m. higher up on the Via Flaminia. From the Milvian bridge the body of Maxentius, in his retreat, was precipitated into the Tiber. The present bridge was almost entirely rebuilt by Pius VII. in 1815. The old tower was then converted into the form of a triumphal arch; statues of our Saviour and St. John, by Mochi, were erected at its N., and of the Virgin and of St. John Nepomuk at its S. extremity. On the night of the 13th of May 1849, during the siege of Rome by General Oudinot, a body of French troops attempted to carry the bridge by a *coup de main*, upon which the Romans fired the mines which had been previously laid, and blew up the northern arch of the venerable structure. The bridge was restored in the following December.

The river at this point is about 400 ft. in breadth, but its banks are bare and destitute of timber, and its colour fully justifies the epithet *flavus* given to it by the Latin poets. The Cassian and Flaminian Ways join on the N. bank of the Tiber, which here separated Etruria from Latium.

Beyond the bridge on the l. is a little **Chapel** erected by Pius II. on the spot where he met the procession which accompanied the head of St. Andrew on its arrival from the Peloponnesus in 1462.

A straight road now leads between walls which exclude all view, passing on l. the ch. of St. Andrew, built by Julius III. from the designs of *Vignola*, as a memorial of his deliverance from the German soldiery during the sack of Rome on St. Andrew's day, 1527; beyond is the Casino del Papa Giulio, also designed by Vignola for the same pope; and the Palazzo Giulio, more to the l., another building designed by Vignola, and decorated with frescoes by *Taddeo Zucchero*. It long served as the temporary residence of sovereigns and ambassadors previous to their public entry into Rome. Further on we leave on the l. the road leading along the walls and to the Villa Borghese; and enter

48 m. **ROME**, by the *Porta del Popolo*, the modern substitute for the

Porta Flaminia, which stood a little further on the l. It was built by Vignola, from the designs of Michel Angelo, during the pontificate of Pius IV. It has 4 columns of the Doric order, with statues of St. Peter and St. Paul, by *Mochi*. The inner front was ornamented by Alexander VII., from the designs of Bernini, on the occasion of the visit of Christina of Sweden to Rome in 1657.

The gate opens upon the spacious *Piazza del Popolo*, an irregular area at the foot of Monte Pincio, which rises above the beautiful church of Santa M. del Popolo, on the l. In its centre stands the obelisk of Rhamses II., one of the two erected by that king before the Temple of the Sun at Heliopolis, and removed to Rome by Augustus. In front are the twin churches of Sta. Maria di Monte Santo, and Sta. Maria de' Miracoli, separating the 3 streets which diverge from this northern entrance to the Eternal City. The central one, called the *Corso*, follows in a straight line the course of the ancient Via Flaminia to the Capitol, the tower of which closes the *vista* in that direction. The street on the rt., the *Ripetta*, runs parallel to the l. bank of the Tiber and into the heart of the ancient city; and that on the l., the *Via Babuino*, leads along the foot of the Pincian hill to the Piazza di Spagna —the quarter of Rome most inhabited by our countrymen, and foreigners in general.

For a full description of the city, see *Handbook of Rome*.

ROUTE 35.

ORTE TO ROME, BY CIVITA CASTELLANA AND RIGNANO. Rail, 8 m.; Carriage Road, 45 m. EXCURSIONS TO NEPI, FALERIUM, AND MONTE SORACTE.

From **Orte** Junct. Stat. (Rte. 33) the rly. descends the rt. bank of the Tiber. On the l. bank, 6 m. from Orte, lies **Otricoli**, a village of 505 inhab., on the site of the ancient Otriculum, the first city of Umbria which submitted to Rome. Here numerous antiquities have been found, and the district, abounding in marine shells, is geologically interesting. Traces of volcanic deposits of the Campagna (tufa) are first seen on approaching the Tiber from Otricoli.

Further on, at some distance on the l., rises the picturesquely-situated episcopal town of **Magliano** (1421), on the site of a Roman villa belonging to the ancient family of Manlia. It still bears on its armorial shield the head of Manlius Torquatus. Shortly before reaching the village of Borghetto the Tiber is crossed by a fine bridge, called the **Ponte Felice**, built by Augustus, and repaired by Sixtus V. in 1589. It connected Umbria with Etruria, which we again enter at this spot. The plain on the l. is memorable for the gallant manner in which Macdonald, during the retreat of the French, in Dec. 1798, cut his way through the Neapolitan army under Mack. Macdonald's force scarcely numbered 8000 men, while that of his opponent was three times as large. The skirmishing lasted 7 days, when Macdonald, weary of acting on the defensive, attacked and completely routed the Italians, and crossed the Tiber.

3 m. Civita Castellana stat., at the village of *Borghetto*, which consists of a few scattered houses. The old dismantled fortress was more than once occupied during the contests just described. Carriage to the town, which lies 5 m. S. W. On ascending from the Tiber the traveller meets the volcanic formations of the Campagna. Above Borghetto is a fine mass of lava, filled with crystals of leucite, which continues nearly to Civita Castellana. This lava rests on tufa, beneath which are gravel-beds, forming the upper part of the tertiary formations, covered apparently with a very thin mass of volcanic tufa.

The road, immediately before it enters the gate of the city, is carried over the ravine at a height of 120 ft. by the magnificent bridge erected in 1712.

CIVITA CASTELLANA (3325) is romantically situated upon an undulating plateau of red volcanic tufa: but, like Veii, is environed by deep ravines, which entrench it on all sides excepting the south, where it subsides into the plain or table-land towards Nepi and Monterosi. The ravines are, doubtless, the result of volcanic disturbances which have torn the tufaceous rock into these enormous rents. The highroad runs through its principal street, but, with the exception of its Etruscan antiquities, there is little in the town to detain the traveller. The **Cathedral**, a pointed Gothic building, bears the date MCCX. The side pillars of its Lombard doorway rest on lions, and are covered with fine mosaics. On the front of the portico, over it, are the remains of a mosaic frieze, with a head in mosaic of the Saviour over one of the side doors; on the architrave above the central entrance, and on this mosaic, are inscriptions bearing the names of Laurentius and Jacobus Cosimati, with the date A.D. 1210. On the walls of the ch. are some sepulchral tablets with effigies, dating from the 15th cent. The interior has been modernised.

The **Citadel**, used as a prison, occupies an isthmus by which the town is connected with the higher ground; it was begun by Alexander VI., from the designs of Sangallo, in 1500, and completed by Julius II. and Leo X. The grand ravines, which almost insulate the town, and the *picturesque scenery commanded by the higher ground, extending over the Campagna and embracing the valley of the Tiber and Soracte, will afford occupation for some days to the archæologist and the artist. In the bottom of these ravines flow the streams called the Rio Maggiore and Treja, which, after turning several picturesque mills in their course, unite below the town, and fall into the Tiber, under the latter name, 5 m. lower down.

Falerium Vetus, founded by the Pelasgi shortly after the Trojan war, the capital of the Falisci, occupied the site of Civita Castellana; *Falerium Novum* was built in the plain about 3 m. distant, after the destruction of the old city by the Romans, about the year of Rome 512. To Civita Castellana, therefore, as the representative of Falerium Vetus, the allusions of Plutarch, of Livy, and of Ovid apply; and among the historical associations which these names will call to the mind of the classical tourist, will be the story of Camillus and the schoolmaster. The second city, though built by the Romans, was constructed after the Etruscan model, and continued to be inhabited by Etruscans, although it had become a Roman colony.

The remains of the first and oldest of these Etruscan cities will be found in the deep ravines which surround the plateau on which Civita Castellana is built. Near the viaduct at the entrance of the town, forming an angle on the edge of the cliff, some portions of the ancient wall are met with, constructed of masses of stone 4 ft. long and 2 ft. deep, and in one part 18 courses high. At the N.W. angle of the town, near the convent of Sta. Agata, we meet with an Etruscan road bordered with sepulchral chambers, and still presenting the water-course cut in the tufa, and the mouths

of several sewers. The road winds down into the valley, passing 2 ruined gateways of the Middle Ages, and commanding in the descent occasional glimpses of the Etruscan walls, placed upon the very brink of the cliff, and surmounted by less massive masonry of the Middle Ages. Turning into the ravine watered by the Miccino torrent, we still trace along the brink of the cliff numerous fragments of the Etruscan walls, in many places serving as foundations for mediæval or more modern ones. Crossing the stream and returning towards the town in the direction of the citadel, we notice numerous tombs hollowed in the rock, many of them being large conical pits 9 ft. deep, and bearing such a resemblance to corn-pits that many writers have described them as such. At the picturesque bridge over Rio Maggiore, called **Ponte Terrano**, the cliffs on all sides are perforated with tombs and sepulchral niches, most of which are supplied with spiramina or trap-doors, by which they could be ventilated or entered after the ordinary entrance had been closed. One tomb bears on the outside the inscription "Tucthnu," in Etruscan letters, and the interior of another has an inscription in letters a foot in height. The Ponte Terrano itself is worthy of examination; the basement of the northern pier, to the height of 10 courses, is of Etruscan masonry; as is also the arch which rests upon this, and spans the ravine of the Rio Maggiore; above this arch is a second, of mediæval architecture, which also spans the ravine, and carries the road; above this again is the modern aqueduct, which supplies the town with water. The ancient road to the second city of Falerii passes by this bridge.

The second city of *Falerium*, built by the Romans, is 3 m. W. of Civita Castellana, at a spot called **Sta. Maria di Falleri**. On leaving Civita Castellana the road for about ½ m. follows that to Borghetto; it then turns off to the l., through a prettily-wooded country. If walking, the direct road from the *Ponte Terrano* is by far the best. It passes near a very interesting *Tomb* in a hollow, rt., with a portico of 3 large arches, a bold cornice of masonry, and architectural mouldings and decorations of Roman character; near it is a group of tombs with porticoes, one of which has a Latin inscription, proving that, if these tombs were originally Etruscan, they were afterwards converted by the Romans to their own use.

There is a direct road from the gate leading towards Nepi, from which a path descends to the Rio Maggiore; after crossing which by the Ponte Terrano the road runs parallel to the aqueduct and the Miccino torrent on the rt., which it crosses about a mile before reaching Santa Maria, and leads to the E. gate of the ancient town.

The plan of the city is nearly triangular, the W. angle being abruptly rounded off. Its *Walls* present one of the most extraordinary specimens of ancient military architecture now extant. They are built of the ordinary volcanic tufa of the country, and are nearly complete; they are defended by quadrilateral towers placed at unequal distances, and remarkably solid in their construction. Approaching the city from Civita Castellana, we come first upon the eastern side, where a Roman tomb on a square base, outside the walls, is a conspicuous object. One of the principal gateways is close to this spot, and further on, in the N.E. angle, is another, with a tower on its l. This eastern line of wall has 11 towers, more or less perfect. The northern line has 17 towers nearly entire; in the middle of the line is a little arched gate, still very complete. At this spot are traces of the ancient pavement, and several Roman tombs, one of which is pyramidal. At the W. apex of the triangle is a fine massive gateway 18 feet high, with an arch formed of 19 blocks, flanked by towers, and called the **Porta di Giove**, from a head supposed to be of Jupiter on the keystone. The walls here are composed of 15 courses, and are about 32 feet high. The S. side was defended by the deep glen through which the little torrent

Miccino, or Acqua Forte, runs in its course to join the Rio Maggiore and the Treja. The walls and towers have suffered more than the other sides of the city, but the 3 gates are still traceable. One of these near the S.E. angle is called the **Porta del Bove**, from the Bull's head on the keystone; the height of the walls here is 54 feet, and some of the stones are 6 feet long and 2 feet high.

The Necropolis was evidently in the glen below, the cliffs on each side of which are perforated with sepulchral niches; one of the best preserved being near the road to Civita Castellana, consisting of two chambers excavated in the volcanic tufa; and on the opposite side of the stream are remains of numerous Roman tombs, one of which has been found to bear an early Christian inscription. Within the walls the principal remains are those of the **Theatre** near the Porta del Bove, Etruscan in its foundations, but evidently Roman in the superstructure and decorations. A fine statue of the Argive Juno, and several Roman statues and fragments of sculpture, have been found among its ruins. There are also the remains of a Piscina, and of what is supposed to be the Forum, in the rear of the theatre.

[Inside the Porta di Giove is the ***Abbadia di Sta. Maria**, an interesting example of Lombard architecture of the 12th cent.; its nave and aisles are divided by columns taken from ancient edifices. But the most valuable part of it is a fine white marble portico by the *Cosmati*, the celebrated mosaic workers of the 13th cent. It is composed of 4 graceful Corinthian columns, two on each side, and a series of grouped arches. The roof of this ch. fell in 1829, and it is now in ruins.†]

From Civita Castellana we may descend into the plain formerly celebrated for the ancient Ciminian forest, and proceed through woods of oaks to Nepi, passing, before entering the walls, its fine aqueduct on 2 tiers of crabes, built by Paul III.

[There is a more direct road, but not suited for carriages, between Civita Castellana and Nepi, passing the ravine of Le Masse, an affluent of La Treja. Less than 2 m. from Nepi is the **Benedictine ch. of St. Elia**, a very primitive mediæval edifice, containing some of the earliest paintings in Italy, much injured, and those on the walls of the nave and aisles in a great measure effaced; they may be referred to the 9th or 10th cent.; the best preserved are on the apse—the Saviour with SS. Peter, Paul, and Elias; the 4 rivers gushing out at the feet of the Redeemer; the two Holy Cities and the twelve sheep. Beneath the feet of the Saviour enthroned, on the 2nd range, surrounded by saints and angels, may be still seen the names of the painters, John and Stephen of Rome, with their nephew Nicholas.]

8 m. **Nepi**, the ancient *Nepete* or *Nepe*, an episcopal town of 1943 inhab., picturesquely placed on the edge of a deep ravine of volcanic tufa; surrounded by fortifications of the Middle Ages, the towers and machicolated battlements of which, on the side of Rome particularly, produce a fine effect. Some of these fortifications rest on the ruins of the Etruscan walls, of which a fine specimen in 19 courses and 36 ft. in height may be seen near the western gate. Another fragment of 10 courses is found within the inner gate, and on the very brink of the ravine which bounds the town on the S. is a very interesting specimen in perfect preservation, but only 4 courses high. The oldest fortifications bear the arms of Calixtus III., and the more recent were built by *Sangallo*, for Paul III., in the 16th century. The French set fire to the town in 1799, and nearly destroyed it; there is little now to detain the traveller excepting its old ***Cathedral** and the town-hall, its front ornamented

† The ruins of Falerium have been illustrated by Canina in his beautiful work, 'L'Antica Etruria Marittima, nella Dizione Veliciа,' 3 vols. folio. See also Mr. Dennis' 'Cities and Cemeteries of Etruria.'

with statues and inscriptions. Beneath the town-hall are several Roman cippi and statues found in the neighbourhood, and an antique fountain ornamented with lions' heads. On the opposite side of the piazza is a bas-relief of a winged lion much mutilated.

This little town appears to have been the seat of a duchy for a short time during the Middle Ages; and in the 13th cent. it was besieged and taken by the Emperor Frederick II. Its bishopric is one of the oldest in Italy, having been founded in the time of St. Peter: its first bishop was St. Romanus, A.D. 46.

Nepi is 6 m. from the ruins of Falleri, following N. a pathway through the woods, marking the line of the Via Amerina, which strikes off from the post-road 5 m. from Civita Castellana; it is 7 m. from Sutri by a short cut, and 9 m. by the highroad.

Leaving Civita Castellana, the picturesque old post-road for Rome descends S.E. into the valley of the Treja, which is crossed by a new bridge. Hence a long ascent leads to the plain of the Campagna, Soracte forming a magnificent object in the landscape.

7 m. A country road on the rt. leads to the villages of Stabbia and Calcata, two Etruscan sites, on the edges of deep ravines descending to the valley of the Treja. A mile beyond this, a good road strikes off l. to *St. Oreste* and Soracte. A mile further, a church on the l. stands over the extensive early Christian cemetery or catacomb of S. Teodora, excavated in the volcanic tufa, in every respect similar to those in the vicinity of Rome. There is a tradition that a certain Theodora, of the great family of the Savelli, removed here from the Roman catacombs in 906 the remains of many martyrs, including those of S. Abundius, to whom the church is dedicated.

10 m. **Rignano**, a large village, occupying an Etruscan site, between two deep ravines, which unite below the old castle, the arx of the ancient town. Rignano derives its name from Arinianum, and the latter from Ara Jani. There are some Roman remains in the village, and at the extremity of the old town portions of a square castle or keep of the time of the Borgias. On the Piazza close by stands a very old cannon, of 15 in. bore, formed of bars of iron firmly welded together and bound by circular rings; it is of a similar construction to the Mons Meg of Edinburgh Castle, and to the Mad Margery at Ghent: it was probably left here by the army of Charles VIII. of France. It was when residing in the neighbouring monastery of Sant' Onofrio, where he was accustomed to spend the summer months, that Cardinal Roderigo Borgia, afterwards Alexander VI., became enamoured of Rosa Vennoza, who bore him the four children who played such important parts in the events of the 16th cent.: Cæsar, Duke of Valentinois; the Duke of Gandia, so barbarously murdered by his brother; Don Gioffredo, Prince of Squillace; and the notorious Lucretia Borgia.

The valleys descending on the E. are excavated in the Pliocene marls, abounding in fossil shells, in one of which, ½ m. N. of the town, the Fossa di Don Aurelio, an almost entire skeleton of an elephant was discovered, whilst to the S.E., from the lacustro-volcanic conglomerate, remains of elephant, deer, and rhinoceros have been dug out. Rignano itself is on the ordinary volcanic tufa, which forms the surface of the Northern Campagna. Several of the ravines around are extremely picturesque, especially that on which the village of *Calcata* is situated, about 5 m. W. of Rignano. This village has some traces of Etruscan walls, and, like the neighbouring towns of *Stabbia*, *Castel S. Elia*, and *Nepi*, occupies an ancient site; the church contains an extraordinary alleged relic of our Saviour's circumcision.

Excursion to Soracte.

The excursion from Rignano and back will not occupy more than 4 hrs., but since the opening of the rly. the *Inns* on the road have all been closed, and thereby the visit to Soracte has been rendered difficult for pedestrians, as there is no decent sleeping-place nearer than Civita Castellana, fully 5 hrs. from the top of the mountain. The distance from Rignano to S. Oreste is under 4 m. (road good for light vehicles), and it is a walk of about ¾ hr. further to the convent and the summit. Soracte is not only interesting for its classical associations, but for the fine scenery it commands.

Vides ut alta stet nive candidum
Soracte. *Hor. Od.* 1, 9.

It is only in severe winters that snow rests on the peaks.

The road returns towards Civita Castellana for 2 m., and then branches off on the rt. A steep ascent leads to (2 m.) **St. Oreste** (1300), placed on the southernmost extremity of the mountain ridge, commanding a fine view of the valley of the Tiber. Ascending by a mule-path along the eastern side of Soracte, we reach in ½ hr. the chapel of **Santa Lucia**, on the most southern of the six points which form the summit of the mountain. ¾ hr. further is the convent, and below it the ruined chapel of S. Antonio. The **Convent of S. Silvestro** was founded in 746 by Carloman, the uncle of Charlemagne, on the site of an oratory built by S. Sylvester prior to his elevation to the popedom, on the spot probably occupied by the temple of Apollo alluded to by the poets:—

Summe deum Sancti custos Soractis Apollo.
Virg. Æn. xi.
Sacrum Phœbo Soracte.—*Sil. Ital.*

Constantine the Great, smitten with leprosy, was warned in a dream by SS. Peter and Paul to seek out Sylvester, then a refugee here from persecution, and the saint, having effected the emperor's cure, was led away in triumph by him to be made Pope. Here the traveller must secure the key of the chapel on the summit, which is usually locked.

The garden cultivated by the saint may still be seen, remarkable only for its circular promenade, and the splendid panorama which opens from it. With the exception of 3 stumpy columns of red granite in the crypt, all traces of the ancient constructions have been destroyed. ¼ hr. higher up, on the most elevated point of the ridge, is the **Chapel of S. Sylvester** (2261 ft.) the most interesting of all the existing edifices on Soracte; it consists of an upper church with a nave and aisles, separated by pilasters, with a mediæval crypt beneath.

The **view embraces towards the E. the whole range of the Sabine Apennines, from Tivoli on the S. to where the Tiber, breaking through its rocky barrier, enters the plain at Pontefelice. In the foreground is the undulating hilly region extending from Soracte to the river; beyond, the low and populous part of the ancient Sabine territory, covered with the picturesquely perched villages of Magliano, Farfa, Poggio Mirteto, Palombara, Montecelli, and backed by the Apennines, and these again by the generally snow-capped peaks of Leonessa, Civita Ducale, the Velino, Gran Sasso d'Italia, and the elevated range that encloses the distant basin of the Lake of Fucino. In a S. direction the Alban hills and the Volscian mountains behind are clearly seen, and the windings of the Tiber towards Rome; Rome itself, with Ostia and Fiumicino, and the coast-line of the Mediterranean. To the W. Bracciano and a portion of its lake, over which rises the pointed peak of Rocca Romana, the whole mass of the Ciminian group, with the cliffs and castle of Soriano as one of its eastern outliers, and the huge palace of Caprarola on its northern declivity; whilst far beyond in the same direction (N.W.) the peaks of Montamiata and Cetona,

in Tuscany, are plainly seen; and still further on the rt. the Apennines of Umbria, behind Assisi, the ridge of the Somma closing in the vale of the Clitumnus, and the mountains of Terni and Narni bounding the valleys of the Velino and the Nera on the S.

Soracte rises like an elongated island in the midst of the Campagna, precipitous on every side, but almost vertical in its eastern flank. The principal mass of the mountain is formed of a whitish-grey limestone, similar to that which constitutes the great mass of the Sabine Apennines, and of the age of our lias and lower oolites, as shown by the existence of fossils of that period — Ammonites and Encrinites—which may be seen on the weather-worn surface of the beds, on the small Piazza della Luna, in the village of Sant' Oreste. Upon the declivities of Soracte lie, on the E. and S. sides, a thick deposit of the ordinary Pliocene marls, covered with beds of sand and gravel, extending as far as the Tiber, and constituting the region at its foot, characterised by a luxuriant arborescent vegetation, forming a contrast with the bare Campagna in the opposite direction. To the W. the whole country is volcanic, formed of tufas of different ages; they rise on the declivity of Soracte to the height of 1160 ft., or to about one-half of its total elevation. There are some caverns in the limestone rock; one near the chapel of Sta. Romana, on the N.E. declivity, appears to be that alluded to by Pliny for its *voragini*, or fissures, from which gusts of cold air mixed with noxious gases issued.

Rignano to Rome.

On leaving the town a slight ascent of 1 m. brings us to the level of the Flaminian Way, which, running on the top of the plateau, left Arinianum on the l.; from this point the modern road follows the direction of the ancient, bearing traces of its pavement and footway, and bordered by ruined sepulchres. From our elevated situation the views of the Campagna are fine.

8 m. **Castel Nuovo di Porto** on a precipitous rock of tufa on the l.; it has a large modern ch., with a detached bell-tower of the 13th cent. Near this point the road attains its highest level, 985 ft., and we here enter on a gradual descent towards the plain of the Tiber, the valleys on either side being thickly wooded, and the landscape varied. The high pointed hill on the rt. is Monte Musino, the ancient Ara Musi, and the village on its declivity *Scrofano*.

After passing the Casale di Malborghetto, about 10 m. from Rome, a very large tomb in opus reticulatum masonry stands close to the road; and on the rt. a square mediæval tower, in ranges of white and black masonry.

A mile further is **Prima Porta**, on the site of *Saxa Rubra*, the first station out of Rome on the Flaminian Way, so called from the cliffs of red tufa about it. The ruins on the left formed a portion of the Villa of *Ad Gallinas*, which belonged to Livia, and having become an Imperial inheritance, was known in later times as the *Villa Cæsarum*. Some interesting discoveries were made here in May 1863; amongst others the heroic-size statue of Augustus, now in the Vatican Museum, and a room covered with paintings of plants and animals.

The Flaminian Way here enters the valley of the Tiber, the *Via Tiberina*, which follows the upper course of the river, branching off on the l. towards Fiano (*Flavinia*). A mile from Prima Porta we cross the Valchetta, the ancient Cremera, descending from Veii. The high bluff on the opposite side of the Tiber is **Castel Giubileo** Stat., supposed to be the citadel of *Fidenæ*; the town of that name extended along the table-land beyond. Before reaching the 5th m., and beyond the Casale di Grotta Rossa, a

cavern excavated in the cliff close to the road was once the sepulchre of the Nasos. It was in the plain extending to the Tiber on the l., between this and the 7th m., that the battle between Constantine and Maxentius took place, which was followed by the death of the latter at the Milvian bridge in his retreat. Beyond this the torrents descending from the valley of La Crescenza are crossed. From here the ancient road, marked by its line of tombs, continued along the base of the hills, whilst the modern one rises over them for a mile and a half, until it reaches the Ponte Molle, before crossing which it is joined by the road from Florence, along the ancient Via Cassia.

20 m. **Rome**, entered at the Porta del Popolo (Rte. 34).

INDEX AND DIRECTORY

TO TUSCANY AND CENTRAL PROVINCES.

A

ABETONE, 163.
ACQUALAGNA, 336.
ACQUAPENDENTE, 254.
Albergo di *Giuseppe Gatti Magara*, homely but reasonable.
ACQUA SANTA, 334.
ACQUA TRAVERSA, 354.
ACQUAVIVA, 330.
AFRICAN rocks, 235.
ALBACINA, 316, 326.
ALBEGNA, 247.
ALBERESE, 246.
ALTOPASCIO, 162.
ALVERNIA, 188.
AMBRA, river, 259
AMBROGIANA, villa, 170.
ANCONA, 311.
Hotels: *H. Vittoria*, in the Corso, charges rather high; Alb. *della Pace*, on the quay, tolerable; Alb. *Milano*, nearest the stat. Cab into the town, 1 fr. with luggage; first hour, 1 fr. 50 c.; each additional ½ hr., 50 c. Tramway from the stat. to the Theatre.
Steamers: To *Brindisi* and the East, on Sat. morning; to *Venice* on Sundays (P. and O.). To *Zara* on Mon. morning in 9 hrs. (Florio); to *Venice* on Tues. night in 12 hrs. To *Trieste* and *Fiume* once a fortnight (Austrian Lloyd).

ANGHIARI, 298.
ANSEDONIA, 248.
ANTRODOCO, 345
APU AN APENNINES, 165.
AQUILA, 345.
Alb. *del Sole*; Alb. *d'Italia*.
ARCEVIA, 327.
ARCIDOSSA, 193.
ARDENZA, 167.
AREZZO, 259.
Alb. *Inghilterra*, the best; Alb. *Vittoria*, opposite. For luncheon, Locanda *della Stella*, near the S. end of the Corso Vitt. Emanuele. Caffè *Costanti*, near S. Francesco.
ARQUATA, 334.
ARRONE, river, 249, 251
ARTEMISIA, 235.
ASCIANO, 192, 207.
Alb. *del Sole*, tolerable; Trattoria *Avanzati*. Locanda *dell' Aquila*.
ASCOLI, 331.
Locanda *Giardino d'Italia*, and *L. Bandiera*; both tolerable, but dirty.
ASINALUNGA (see *Sinalunga*).
ASSISI, 278.
Alb. *del Subasio*, close to the ch., rough but tolerable. Hotel *Leone*, at the other end of the town; good food, civil landlady. Photographs: *Lunghi*, and *Carloforti* (see *S. M. degli Angeli*).

ATTIGLIANO, 275, 345.
AVENZA, 130.

B

BACCANO, 353.
BACHETTONA, 168.
BAGNAJA, 347.
BAGNI CALDI, 164.
BAGNI DI LUCCA, 164.
At **Ponte a Serraglio**: *H. Pagnini* (Europe and America); *H. Pera* (New York); *Grand H. des Bains*; all first class; pension, 8 to 10 fr. *Caffè Posta*, and *C. Italia*, Piazza del Ponte. Reading rooms, etc., at the *Casino*. Physician, *Dr. Giorgi*. Chemist, *Lencioni*. At **Villa**, a mile higher up the valley: *H. Vittoria*, *H. du Parc*, somewhat cheaper; both with garden. Chemist, *Betti*.
BAGNI DI MONTECATINI, 162.
**H. Corona d'Italia*, pension 8 fr.
BAGNI DI ROSELLE, 246.
BAGNI DI S. GIULIANO, 154.
BAGNI DI TRAJANO, 249.
BAGNO A MORBA, 203.
BAGNOREA, 256.
BARGILIO, 165.
BARIGAZZO, 164.
BASSANELLO, 275.
BASSANO, LAGO DI, 274.

BASSANO TEVERINO, 274.
BASTIA, 277.
BEDIZZANO, torrent, 131.
BELCARO, 186.
BELFORTE, 327.
BEVAGNA, 287.
BIBBIENA, 189.
Alb. *Amorosi.*
BIEDA, 349.
BISENZIO, river, 129, 170.
BOCCACCIO, tomb of, 171.
BOLSENA, 255.
BOMARZO, 258.
BORGHETTO (TRASIMENO), 267.
BORGHETTO (CIV. CASTELLANA), 356.
BORGO-ALLA-COLLINA, 188.
BORGO PACE, 343.
BORGO S. SEPOLCRO, 190, 298.
Alb. *Fiorentino.*
BOSCOLUNGO, 163.
H. Serrabassa, kept by Mrs. Forsyth Major, whose husband is a good geologist, well acquainted with the Tuscan Apennines. *H. Abetone*, 12 fr. a day.
BOTTACCIONE, 306.
BOVIGLIANO, 327.
BROZZI, 170.
BUCA D'EQUI, 165.
BUCINE, 259.
BULICAME, 258.
BUONCONVENTO, 193, 252.
BURANO, river, 336

C

CACCIANO, 316.
CAGLI, 336.
Locanda *d'Italia*, in the Piazza; make a bargain.
CALCATA, 359.
CALCI, 153.
CALCINELLI, 335.
CALDAROLA, 327.
CAMALDOLI, 189.
**Grande Albergo*, very comfortable and well managed; dinner, 4 fr. 50 c., wine included; Pension, 12 fr., with wine.
CAMERINO, 325.
CAMIGLIANO, 162.
CAMPAGNANO, 353.
CAMPALDINO, 189.
CAMPI, 129.
CAMPIGLIA, 231, 244.
CAMPODONICO, 316.
CAMPOLORZO, 327.
CAMUSCIA, 265.
CANCELLI, 316.
CANDIGLIANO, river, 335.
CANINO, 249.
CANTIANO, 337.
CAPALBIO, 248.
CAPANOLI, 168.
CAPE CALAMITA, 234.
CAPINE, stream, 250.
CAPOLIVERI, 234.
CAPRAJA (ARNO), 170.
CAPRAJA (ISLAND), 232.
CAPRANICA, 350.
CAPRAROLA, 351.
CAPRERA, 232.
CAPRESE, 190, 300.
CARBONARA, 317.
CARMIGNANO, 169.
CARRARA, 130.
CASAGLIA, 231.
CASALINA, 296.
CASCIANO, Baths of, 168.
CASCINA, 168.
CASE NUOVE, 327.
CASSIGLIANO, 298.
CASTEL D'ASSO, 348.
CASTEL DEL PIANO, 193.
Alb. *Bisturrini.*
CASTEL FIORENTINO, 171.
CASTEL GIUBILEO, 276, 361.
CASTELFIDARDO, 318.
CASTELLACCIO, 347.
CASTELLO, 129.
CASTELNUOVO (SERCHIO), 165.
CASTELNUOVO (PAVONE), 204.
CASTEL NUOVO DI PORTO, 361.
CASTEL PLANIO, 316.
CASTEL RAIMONDO, 325.
CASTEL RIGONE, 231.
CASTEL S. GIMIGNANO, 205.
CASTEL S. NICCOLÒ, 189.
CASTIGLIONE DEL LAGO, 212, 269.
CASTIGLIONE DELLA PESCAJA, 244.
CASTIGLIONE FIORENTINO, 264.
Trattoria *Stella di Roma*, good cheap luncheon, with excellent wine.
CAVACEPPO, 334.
CECINA, 194, 244.
Locanda *Universo*, good food.
CERBOLI, 235.
CERTALDO, 171.
CERTOSA (PISA), 153.
CESI, 298.
CETONA, 211, 254.
CHIANCIANO, 209.
Locanda *Valentini.*
CHIARAVALLE, 315.
CHIASCIO, river, 277.
CHIENTI, river, 327.
CHIUSA DEI MONACI, 259.
CHIUSDINO, 188.
CHIUSI, 190, 209, 269.
Alb. *della Corona*, in the town, good and reasonable. Locanda *Etruria*, at the stat., noisy. Carriage to Perugia in 4 hrs., 60 fr. (all included), avoiding delay at Terontola Stat. Signor Brufani of Perugia will send to meet the train. Pleasant drive, skirting the lake.
CHIUSURE, 193.
CINA, river, 213.

CITERNA, 298.

CITTÀ DELLA PIEVE, 212.
Locanda *Fenice; L. Due Mori;* both poor.

CITTÀ DI CASTELLO, 301.
Locanda *la Cannoniera*, tolerable.

CIVITA CASTELLANA, 275, 556.
Alb. *del Ponte Clementino.*

CIVITA VECCHIA, 249.
***Rly. Restaurant.** In the town, Alb. *Orlandi*, large and dear; *H. des Thermes*, better.

CIVITELLA (FORLI), 189.

CIVITELLA (TRONTO), 331.

CLITUMNUS, Temple of, 289.

COLFIORITO, 327.

COLLE, 172, 205.
Locanda *Bel Soggiorno*, tolerable.

COLLE ROSETO, 275.

COLLE SALVIETTI, 244.

COLLECCHIO, 246.

COLLEZZONE, 296.

COLLI TUFARINI, 250.

COLONNA, 245.

COLONNATA, 131.

COMPIOBBI, 188, 258.

CONCA, river, 307.

CONSUMA, 188.

CORCHIANO, 275.

CORNETO, 249, 350.
Alb. *Grassi*, 15 Palazzo Nuovo, in the Corso. Keeper of the Museum and Tombs, *Antonio Frangioni*, Pal. Comunale.

CORRESE, 344.

CORSALONE, valley, 189.

CORSIGNANO, 253.

CORTONA, 265.
Alb. *Nazionale*, tolerable, with a Café opposite. Locanda *della Stella*, in a good situation, homely.

COSA, 248.

CUNA DEL DIAVOLO, 316.

CUPRA MARITTIMA, 329.

CURES, 276.

CUTIGLIANO, 164.
H. Orlando; Pensione *Jennings; P. Bellini.*

D

DERUTA, 296.

E

ELBA, 232.

ELLERA, 213.

ELSA, stream, 171.

ELVELLA, stream, 254.

EMPOLI, 169, 170.
Albergo *del Sole*, 16 Via Giuseppe del Papa; Caffè *Giglio.*

ESINO, river, 315.

ETRUSCAN LEAGUE, Cities of the, 194.

F

FABRIANO, 316, 326.
Alb. *Campana*, very poor.

FALCONARA, 311, 315.

FALERIUM, 356.

FALTERONA, 189.

FANO, 309.
Alb. *del Moro*, tolerable; not over clean.

FARFA, torrent, 276.

FELICIANO, 275.

FERENTO, 257.

FERMO, 328.

FIANO, 276.

FICULLE, 270.

FIDENÆ, 276.

FIESOLE, 111.
Alb. *Italia;* Restorante *Aurora.* English Priest, Rev. F. Whitty, S.J.

FIGLINE, 129, 258.

FILOTRANO, 316.

FIORA, river, 249.

FIUMALBO, 164.

FIUMICINO, 251.

FLORENCE, 1–115, 129.

FOGLIA, river, 338.

FOJANO, 263.
Locanda *Vittoria.*

FOLIGNO, 285, 317.
Alb. *della Posta*, good and moderate; excellent wine. Noisy Café below.

FOLLONICA, 245.

FONTE BRANDA, 186, 188.

FONTE CARBONARI, 350.

FONTECCHIO, 304.

FONTE DI PAPA, 276.

FORMICHE DI GROSSETO, 235.

FORMONE, torrent, 253.

FOSSATO, 316.

FOSSOMBRONE, 335.
Locanda *Tre Re.*

FRASSINETTO, 264.

FRATTA, 306.

FRIGODO, torrent, 131.

FROSINI, 187.

FURLO, pass, 336.

G

GALLESE, 275.

GATTAJOLO, 162.

GELAGNO, 327.

GENGA, 327.

GIANUTRI, 234.

GIGLIO, 234.

GOMBO, 153.

GORGONA, 232.

GRADARA, 307.

GRANAJUOLO, 171.

GRAVISCÆ, 249.

GRESSA, 189.

GRONDA, 132.

GROSSETO, 194, 245.
Alb. *Stella d'Italia*, good food and wine; charges for rooms rather high.

GROTTA MAROZZA, 276.

Grottammare.

GROTTAMMARE, 330.
GROTTA ROSSA, 361.
GUALANDRO, hills, 268.
GUALDO TADINO, 316.

GUBBIO, 304.
Alb. *del Giardino*, in the Piazza; tolerable and cheap; Alb. *San Marco*.
GUIDO ARETINO, 191.

I

IL SASSO, 250.
IL TOMBOLO, 245.
IL TRUGLIO, 251.
INCISA, 258.
INCONTRO, 188, 258.
ISOLA, 252.

J

JESI, 315.
Alb. *della Speranza*, good.

L

LA BOCCA TRABARIA, 343.
LA CASTELLINA, 244.
LA CATTOLICA, 307.
LA CAVA, mines, 201.
LA DOCCIA, 129.
LA GONFOLINA, 170.
LAJATICO, 168.

LA MANIA. — Locanda *del Leone*.
LA MUCCIA, 327.
LA PERLA, Baths, 204.
LA PODERINA, 253.
LA RANCIA, 324.
LARDERELLO, 202.
LA SCHIEGGIA, 337.
LA STORTA, 354.
LASTRA-SIGNA, 170.
LA TOLFA, 252.
LA VERNIA, 189.
LA VERRUCA, 153.
LA VILLANA, 337.
LAGO DI BASSANO, 274.
LAGO DI MARTIGNANO, 353.

Leghorn.

LAGO DI STRACCIACAPRA, 353.
LAGO DI TRASIMENO, 267.
LAMOLI, 343.
LARIANA, river, 344.
LATERINA, 259.
LE CAPANNACCE, 350.

LEGHORN, 166.
Hotels: **Grand Hotel*, and *H. Anglo-Americano*, both on the sea, first class, with the usual charges. In the town, *H. du Nord*, Piazza del Cantiere, Rooms from 3 frs.
Restaurants: *Giappone*, No. 59; *Pergola*, No. 1; *Patria*, No. 62; all in the Corso Vittoroi Emanuele.
Cafés: *Vittoria*, Piazza d' Armi; *Posta*, in the Corso.
Post Office at the corner of the Piazza Carlo Alberto and Corso.
Telegraph Office a few yds. S.W. of the Piazza d' Armi.
Cabs: in the town, 85 c. the course; outside, 1 fr. 70 c.; at night, 1 fr. and 2 fr.; by the hour, 1 fr. 70 c.; each additional ½ hr., 75 c. To or from the stat., 1 fr.; heavy luggage, 40 c.
Tramway from the stat. to the Sea Baths, and thence to Ardenza.
British Consulate, 13 Piazza Vitt. Emanuele; **American**, 8 Via Ponte Nuovo.
Physician, Dr. Schintz, 1 Via del Toro (speaks English).
English Church: Service at No. 9, Via degli Elisi.

Marcigliana.

Steamer daily to Genoa in 9 hrs., 18 fr.; small boat for embarking on landing, 1 to 1½ fr., according to amount of luggage.
LE SALINE, 194.
LE SETTE VENE, 352.
LE VENE, springs, 289.
LEVANE, 258.
LIBRO APERTO, 163.
LIMA, river, 164.
L'IMPOSTA, 351.
LIVORNO, 166.

LORETO, 318.
Locanda *della Campanella*, very poor. Food and lodging at No. 83 under the Arcade, close to the Church (*Tommaso Ferri*), recommended. Carriage at the Stat., No. 26. English Priest at the Santa Casa.

LUCCA, 154.
Albergo *Reale L'Universo*, pretentious and dear; *Sole*, good food, reasonable.
LUCCA, Baths of, 164 (see *Bagni*).
LUCIGNANO, 208.
LUGLIANO, 164.
LUNA, 130.

M

MACCARESE, 250.

MACERATA, 324.
Locanda *Europa*, best; *Pace*, well situated on the walls, dirty.
MADONNA D'ARCI, 276.
MADONNINA, 187.
MAGIONE, 213.
MAGLIANA, 251.
MAGLIANO, 247, 357.
MALAMERENDA, 252.
MALBORGHETTO, 361.
MALMANTILE, 170.
MARANO, river, 307.
MARCIGLIANA, 276.

Maremma.

MAREMMA, the, 244.
MARLIA, 166.
MARMORE, 344.
MARTA, river, 249, 256.
MASSA DUCALE, 131.
MASSA MARITTIMA, 204, 245.
MATELICA, 326.
MENTANA, 276.
MERCATELLO, 343.
METAURO, stream, 310.
MIEMO, mines, 202.
MIGLIARINO, 133.
MILETO, 171.
MODENA, 164.
MOGGIANO, 188.
MONSUMMANO, 163.
MONTAGNA DI CELLE, 164.
MONTAGNANO, PASSO DI, 316.
MONTAJONE, 171.
MONTALCINO, 193, 252.
Locanda *del Moro*, 33 Corso; excellent food and wine, very moderate.
MONTALE – AGLIANA, 127.
MONTALTO, 249.
MONTE ALTISSIMO, 132.
—— **AMIATA**, 193
—— **ARGENTARIO**, 248.
—— **BAMBOLI**, 205, 245.
MONTEBELLO, 187, 350.
MONTE CALAMITA, 233.
—— **CALVO**, 306.
—— **CAPANNE**, 233.
—— **CARLO**, 259.
—— **CARPIGNO**, 344.
—— **CASTELETTO**, 232.
—— **CASTELLI**, 204.
—— **CASTELLO**, 232, 296.
MONTECATINI, 162.
H. de la Paix; *Locanda Maggiore*; high charges at both; numerous Pensions in the season (see *Bagni*).
MONTE CATINI, mines, 201.
—— **CATRIA**, 343.
MONTECCHIO, 265.
MONTE CERBOLI, 202.

Monte Solaja.

MONTE CETONA, 209.
—— **CIMINO**, 351, 345.
—— **COLOGNOLO**, 213.
—— **CONERO**, 317.
—— **CORCHIA**, 132.
—— **CORONA**, 304, 306.
—— **CRISTO**, 235.
—— **CUCCO**, 343.
—— **D'ASDRUBALE**, 336.
—— **DELLE PICHE**, 251.
—— **DIERO**, 154.
MONTEFALCO, 287.
Alb. *della Posta*, good and clean.
MONTEFERRATO, 129.
MONTEFIASCONE, 256, 345.
Alb. *Aquila Nera*, very poor.
MONTE FIORENTINO, 343.
MONTEFIORI, 329.
MONTE FORATO, 132.
—— **GIOVE**, 309.
—— **INGINO**, 306.
MONTELABBATE, 231.
MONTE LIGNANO, 264.
—— **LUCO**, 292.
—— **LUPO**, 170.
—— **LUPONE**, 353.
MONTEMARCIANO, 311.
—— **MORELLO**, 129.
—— **MURLO**, 127.
—— **MUSINO**, 361.
—— **NERO**, 167.
—— **NERONE**, 343.
—— **OLIVETO**, 187, 192.
—— **PESCALI**, 194, 245.
MONTEPULCIANO, 208.
Locanda *Il Marzocco*, good food and wine, moderate charges.
MONTERCHI, 298.
MONTE RIGGIONI, 172, 205.
MONTERONI, 252.
MONTEROSI, 352.
MONTE ROTUNDO, 276.
—— **SAGRO**, 131.
—— **SANSAVINO**, 263.
—— **SEMPREVISA**, 353.
—— **SIBILLA**, 323.
—— **SOLAJA**, 211.

Orvieto.

MONTE TEZIO, 219, 306.
MONTEVARCHI, 259.
Locanda *La Patria*, good food, honest people.
MONTE VESTITO, 132.
—— **VOLTERAJO**, 233.
MONTICIANO, 188.
MONTI DELL' UCCELLINA, 246.
MONTIGNOSO, 132.
MONTI MASSI, 201.
MONTONE, 304, 306.
MONTUOLO, 154.
MOZZANO, 334.
MUSIGNANO, 249.
MUSONE, river, 316.

N

NARNI, 294.
Locanda *dell' Angelo*, tolerable and cheap.
NAVACCHIO, 168.
NEPI, 358.
NERA, river, 296.
NEROLA, 344.
NIEVOLE, stream, 163.
NOCERA, 317.
NORCHIA, 348.
NORCIA, 334.
NOVELLA, 254.

O

OLMO, 264.
OMBRONE, river, 246, 252.
ORBETELLO, 248.
***Rly. Restaurant.** In the town, Locanda *della Rosa*, poor.
ORCIA, river, 253.
ORNARO, pass, 344.
ORTE, 275, 296.
Locanda *Filippini*, 2½ m. from the Stat.
ORVIETO, 270.
Alb. *delle Belle Arti*, good food and wine, handsome dining room; moderate charges. Alb. *d'Italia*, good food. Alb. *Aquila Bianca*, good, civil landlord. Caffè Benedetti.

Osa.

Photographs at *Armoni's*, close to the Cathedral.

OSA, river, 247.

OSIMO, 317.
Alb. *Corona*, in the market-place. Omnibus, 75 c.

OSPEDALETTO, 277.

OSSAJA, 267.

OSTERIA DELLA SCALA, 253.

OSTERIA DEL FOSSO, 353.

OTRICOLI, 355.

OZZERI, torrent, 154.

P

PADULE DI CASTIGLIONE, 245.

PADULE BRANCA, 337.

PAGANICO, 194.

PAGLIA, river, 254, 270.

PALIDORO, 250.

PALMAJOLA, 235.

PALO, 250.

PANIA DELLA CROCE, 132.

PANICALE, 214, 269.
Locanda *Tini*; omnibus from stat. twice daily.

PARADISINO, 191.

PASSIGNANO, 212, 268.

PASSO DEL FURLO, 336.

PASSO DELLA ROSSA, 316.

PASSO DI CORRESE, 276, 345.

PATERNO, 190.

PAULLO, 164.

PAVONE, valley, 204.

PELAGO, 191.
Locanda al *Buon Cuore*.

PENNA DI SUMBRA, 132.

PEROTOLA, 170.

PERGOLA, 327.

PERUGIA, 213.
Hotels: **H. Perugia* (Brufani), in a fine healthy situation, close to the Cathedral and other objects of interest. *Good food, great cleanliness, and excellent sanitary arrangements.* Mrs. Brufani, the landlady, is English. Commands one of the finest views in Italy. Pension; moderate charges; English chapel in the hotel. Pleasant house for a long stay. Carriages for excursions at a fixed and reasonable tariff. Alb. *Belle Arti*, Via Danzetto, good food, very moderate charges. — *H. Grande Bretagne*, in the Corso, commercial.

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Cafè.—*Badu-l*, *Trasimeno*; both in the Corso.

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Photographer. — *Polozzi*, behind the hotel. Artist and Copyist, *Signor Ribustini*.

Post Office. — Via Baglioni.

Telegraph Office at the Prefettura, N.E. corner.

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Intarsia, or inlaid-wood mosaic, for which Perugia was once celebrated, is well executed by Signor Lancetti, 57 Corso, who has so well restored the work in the choir of S. Pietro.

PESARO, 307.
Alb. *Zongo*, good and moderate. Caffè *della Piazza*. Carriage from the stat., 1 fr.

PESCIA, 162.
Locanda *della Posta*.

PETRAJA, 129.

PIANO DI VADA, 244.

PIANOSA, 234.

PIAZZA, 165.

PICCIOLI, 168.

PIEDILUCO, 294, 344.
Small Inn.

PIÈ DI PATERNO, 335.

PIENZA, 253.
Poor Inn, opposite the church.

PIETRALATA, 335.

PIETRA SANTA, 133.
Alb. *Ballerini*, near the stat., tolerable.

PIEVE A PELAGO, 164.

PIEVE FAVERA, 329.

PIEVE S. STEFANO, 192, 300.

PIOMBINO, 231, 244.
Alb. *delle Api*.

PISA, 133, 168.
Hotels: *Grand Hotel*, and *H. Victoria*, close together on the sunny side of the Lung' Arno; *H. Gran Bretagna*, in a similar situation, further W., and quieter; *H. de*

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Post Office on the S. side of the river.

Telegraph Office at the Prefettura, Lung' Arno Galilei.

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Chemist. — *Francesco Devoto*, Lung' Arno Regio.

English Ch. Service in the season. Chaplain, Rev. R. Johnson.

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PISTOIA, 121, 163.

Albergo *del Globo*, tolerable rooms, good restaurant; *Caffè* adjoining. For luncheon, Trattoria *Toscana*, Via Garibaldi; T. *Rossini*, opposite S. Giovanni. Cab from the stat., 50 c. to 1 fr., according to bargain.

PIZZO D' UCCELLO, 165.
PIZZO MAGGIORE, 165.
POGGIBONSI, 171.
Hotels: Alb. *dell' Aquila*, opposite the stat.
POGGIO ALLA CROCE, 201.
POGGIO MIRTETO, 275.
POGGIO S. LORENZO, 344.
POMARANCE, 202.
PONSACCO, 168.
PONTASSIEVE, 188, 258.
Alb. *del Vapore*.
PONTE A BOTTE, 337.
PONTE ALLO SPINO, 187.
PONTE A MORIANO, 166.
PONTE A SERRAGLIO, 164.
PONTE CENTESIMO, 317.
PONTE CENTINO, 254.
PONTE D' ARBIA, 252.
PONTE DELLA BADIA, 249.
PONTE DELLA MADDALENA, 165.
PONTE DELLA ROCCA, 349.
PONTE DELLA TRAVE, 327.
PONTEDERA, 168.
PONTE DI MERCATO, 345.
PONTE FELICE, 355.
PONTE GALERA, 251.
PONTE GROSSO, 337.
PONTE MAGGIORE, 331.
PONTE MANLIO, 336.
PONTE MOLLE, 354.
PONTE NATIVO, 334.
PONTE NUOVO, 296.
PONTE S. GIOVANNI, 277.
PONTE STAZZEMESE, 132.
Locanda *della Paula*, fair; a good centre for exploring the Apuan Alps, between Val Serchio and the sea.

PONTIGNANO, 186.
PONZANO, 275.
POPPI, 189.
POPULONIA, 245.
PORRETTA — Albergo *Cavour*.
PORTA MAGGIORE, fortress, 331.
PORT' ERCOLE, 247.
PORTO, 251.
PORTO CIVITANOVA, 323.
PORTO CLEMENTINO, 249.
PORTO D' ASCOLI, 331.
PORTO FERRAJO, 232, 233.
Alb. *delle Api*.
PORTO LUNGONE, 233.
PORTO RECANATI, 323.
PORTO S. GIORGIO, 328.
PORTO S. STEFANO, 231.
POSSERA, valley, 203.
POTENZA, stream, 323.
PRACCHIA, 121, 163.
PRATANTICO, 259.
PRATO, 137.
Albergo del *Giardino*, on the l. before reaching the Cathedral. Trattoria *Contrucci*, in the Piazza.
PRATO MAGNO, 191.
PRATOVECCHIO, 188.
PREFOGLIO, 327.
PRETOLA, 231.
PRIMA PORTA, 361.
PROCCHIO, 234.
PUCCINI, villa, 126.
PUNTONE DEL CASTRATO, 250.
PUNTONE DEL PONTE, 275.
PYRGOS, 250.

R

RADICOFANI, 254.
RAPOLANO, 208.
RECANATI, 323.
At Porto Recanati, *Casa Giorgetti*, primitive but clean.

Ricorsi.

RICORSI, 253.
RIETI, 344.
RIFREDI, 129.
RIGNANO (ARNO), 258.
RIGNANO (SORACTE), 359.
RIO, 233.
RIOLA (Rte. 1).—Alb. *della Rosa*; pleasant country Inn, moderate charges.
RIPABIANCA, 296.
RIPAFRATTA, 154.
RIPATRANSONE, 330.
RIVO TORTO, 284.
ROCCA CONTRADA, 327.
ROCCA DI VARANO, 327.
ROCCA SILANA, 203.
ROME, 251, 354.
ROMENA, 188.
RONCIGLIONE, 351.
ROSARO, 298.
ROSIA, 187.
ROSIGNANO, 244.
ROVEZZANO, 188.
RUSELLÆ, 246.

S

SALINE, 168.
S. ANATOLIA, 335.
ST. ANDREW, church and chapel of, 354.
S. ANGELO IN CAPPOCCIA, 276.
S. ANGELO IN VADO, 343.
S. ANTIMO, 252.
ST. AUGUSTIN, tower of, 249.
S. BENEDETTO DEL TRONTO, 330.
S. CASCIANO DEI BAGNI, 254.
S. COLOMBA, 276.
S. DALMAZZO, 205.
S. DONNINO, 170.
S. ELIA, 358.
S. FACONDINO, 337.
S. FILIPPO, Baths of, 253.
SANTA FIORA, 194.
S. GALGANO, 187.

S. Severa.

S. GEMINE, 298.
S. GIMIGNANO, 205.
Locanda del *Leon Bianco*, 30 Via San Matteo, good food and wine, charges reasonable. Pensione della Vedova *Pratellesi*, 10 Via S. Giovanni. Locanda *Giusti*, in the Piazza.
S. GIOVANNI, 259.
S. GIOVANNI D' ASSO, 193.
S. GIOVANNI IN PIETRA, 343.
S. GIOVANNI PRO FIAMMA, 317.
S. GIULIANO, 154.
S. GIUSTINO, 301, 343.
S. GIUSTO, 169.
S. LEOPOLDO, salt works, 202.
S. LORENZO, 254.
S. LORENZO, salt works, 202.
S. LUCCHESE, 171.
S. MARCELLO, 163.
Alb. *della Posta*.
S. M. DEGLI ANGELI, 278.
Alb. *Biagetti*, opposite the church, tolerable. Omnibus to Assisi, 50 c.
S. M. DI FALLERI, 357.
S. MARINELLA, 250.
S. MARTINO AL PIANO, 335.
S. MINIATO DEI TEDESCHI, 169.
S. ORESTE, 360.
S. PAOLO, 317.
S. PASSERA, 251.
S. PELLEGRINO, 337.
S. PIETRO IN GRADO, 153.
S. QUIRICO, 253.
Locanda *delle Lepri*, poor.
SAN QUIRICO DI VERNIO (near Bisenzio).—Alb. *della Posta*.
S. SEVERA, 250.

Siena.

S. SEVERINO, 325.
S. SILVESTRO, convent of, 360.
S. VIGNONE, Baths of, 254.
SAN VINCENZO, 244.
S. VIVALDO, 171.
SANGUINARA, stream, 250.
SANGUINETTO, torrent, 268.
SARTEANO, 211, 254.
SASSO DI PALE, 317, 327
SASSOFERRATO, 327.
SASSOVIVO, 287.
SAVIO, valley, 189.
SCANSIANO, 247.
SCROFANO, 361.
SEGROMIGNO, 162.
SELVA LA ROCCA, 250.
SENTINA, 337.
SENTINA, river, 316, 327.
SERCHIO, river, 154, 166.
SERRA S. QUIRICO, 316.
SERRAVALLE (TUSCANY), 163.
SERAVALLE (MARCHE), 327.
SERRAVEZZA, 132.
SESTO, 129.
SETTIGNANO, 188.
SIENA, 172, 205.
Hotels: **Grand Hotel di Siena*, the nearest to the Rly. Stat., well situated on the Lizza; good food; clean and comfortable, with moderate charges. Landlady speaks English perfectly. The only first-class hotel.
Hotel Continental, commercial, opposite the Post Office. *H. Aquila Nera*, Piazza Tolomei; *Scala*, for artists, nearly opposite the Baptistery.
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Restaurants. — *Minerva* (or *Toscana*), Via del Re, descending from S. Cristoforo; *Scala* (see above); *Il Sasso*, Via Cavour.

Caffè.—*Greco*, nearly opposite the Casino dei Nobili; good ices and confectionery.

Bookseller. — *Torrini*, Via Cavour.

Chemist. — *Parenti*, Via Cavour.

Wine.—Good Vino di Broglio at *Taliani's*, opposite S. Domenico.

Cabs.—1 horse, 1 fr. the course; 80 c. the ½ hr. 2 horses, 1 fr. 50 c. and 1 fr.

Carriages. — *Antonio Gracci*, Via dei Termi, 8 fr. the ½ day. Riding horse, 5 fr.

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Photographs. — *Lombardi*, corner of Via Pellegrini; *De Roche*, Piazza S. Spirito.

Carved Wood. — *Querci*, Via delle Belle Arti: *Carlo Cambi*, Via del Capitano, close to the Duomo. *Lavagnini*, Via Cavour.

Theatres.—*T. Grande*, Piazza del Campo, only open at Carnival; *T. dei Rozzi*, Piazza Indipendenza; *T. della Lizza*, a popular resort, with beer garden.

English Church. — Service at the Evangelical Chapel, near S. Domenico, twice on Sunday.

SIGILLO, 338.
SIGNA, 170.
SINALUNGA, 208.
SINIGAGLIA, 310.
Alb. *di Roma*, near the port. Trattoria *Giardino*.
SMIRRA, 336.
SOCI, 189.
SORACTE, 360.
SOVA, torrent, 189.
SPELLO, 285.
SPOLETO, 289.
Alb. *Lucini*, in the upper part of the town; good food. Alb. *della Posta*, nearer the stat. Caffè *Nazione*. Carriage, 50 c.
STAGGIA, 172.
STIA, 188.
Alb. *della Stazione Alpina*.
STIMIGLIANO, 275.
STRETTA, 343.
SUTRI, 352.

T

TALAMONE, 246.
TAMBURA, 132.
TELAMON, 246.
TERNI, 292.
Alb. *Europa*, ½ m. from the stat., good Restaurant; omnibus, 50 c. Tariff for carriages to the Falls, at the hotel.
TERONTOLA, 212, 267.
Rly. Restaurant, very poor.
TERRANUOVA, 259.
TESCIO, river, 277.
THRASIMENE, battle of, 267.
TIMIA, river, 287.
TODI, 296.
Locanda di *Domenico Commissari*, who drives the Perugia coach.

TOLENTINO, 324.
Locanda *della Corona*.
TORANO, 131.
TORRE BERTALDO, 249.
TORRE DI LAGO, 133.
TORRE FLAVIA, 250.
TORRE DELLE SALINE, 247.
TORRE SERPENTARA, 277.
TORRENIERI, 193, 252.
TORRI, 187.
TORRICELLA, 213, 254.
TORRITA, 276.
TOSCANELLA, 350.
Locanda *Mancinelli*.
TREGLIA, river, 352, 359.
TRE POTENZE, 163.
TRESSA, torrent, 252.
TREVI, 288.
Poor Inn, near the Porta del Lago.
TURANO, river, 344.

U

UMBERTIDE, 304, 306.
URBANIA, 343.
URBINO, 338.
Locanda *Italia*, fair; fresh fish every day from Pesaro.

V

VACCINA, river, 250.
VALCHETTA, river, 361.
VALCIMARA, 327.
VAL DI CHIANA, drainage of, 264.
VAL DI PONTE, 231.
VALFONDA, 316.
VALLOMBROSA, 190.
Good Inn close to the Convent.
VARANO, 317.
VELINO, river, 345.

Vescia.

VESCIA, 317.
VETRALLA, 348.
VETULONIA, 247.
VIA AURELIA, 244.

VIAREGGIO, 133.
H. Gran Bretagna; Pensione Anglo-Americana; P. Bennini, good; Pension of Mrs. Hutchinson, widow of H.M. Consul at Cagliari.
VICANA, torrent, 191.
VICO, Lake of, 351.

VILLA MARGHERITA, near S. Marcello, p. 162; excellent Pension, kept

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VINCI, 169.

VITERBO, 345.
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Volterra.

Angelo, also good, in the Piazza; both reasonable.
VITORCHIANO, 258.
VOLTERRA, 194.
Alb. *Nazionale*, good and cheap. Two-horse carriage from Colle rly. stat., 30 fr., 3 hrs'. drive; may be ordered by letter to meet the train. Address, *Fratelli Cornacchini* (or *Castagna*), Vetturini, Volterra. Or from Poggibonsi, 5 hrs'. drive, taking San Gimignano on the way, 40 fr.

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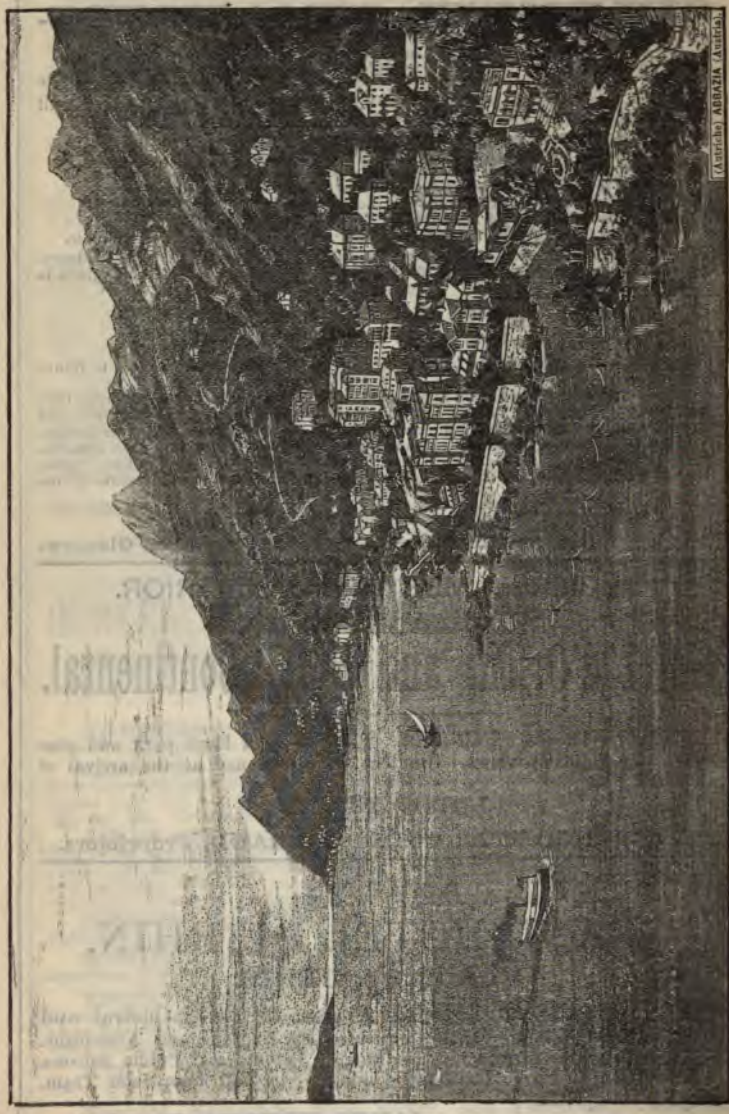

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